

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.



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SATURDAY, JULY 17, 1880.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

GOVERNMENT GRANT OF 1,000L.—A MEETING of the GOVERNMENT GRANT COMMITTEE will be held in FEBRUARY, 1881. It is requested that applications to be considered at that Meeting be forwarded to the SECRETARIES of the Royal Society, Burlington House, before the 31st of DECEMBER, 1880.

GOVERNMENT FUND OF 4,000L. for the Promotion of SCIENTIFIC RESEARCH.—A MEETING of the GOVERNMENT FUND COMMITTEE will be held in FEBRUARY, 1881. It is requested that applications to be considered at that Meeting be forwarded to the SECRETARIES of the Royal Society, Burlington House, before the 31st of DECEMBER, 1880.

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE. 22, Albemarle-street, London, W. The NEXT ANNUAL GENERAL MEETING will be held at SWANSEA, commencing on WEDNESDAY, August 25.

President-Elect,
ANDREW CROMBIE RAMSAY, Esq., LL.D. F.R.S. V.F.G.S.,
Director-General of the Geological Survey of the United Kingdom and
of the Museum of Practical Geology.

NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and the Council request that he will send it, together with the original Memoir, by post, on or before July 24, addressed thus:—"General Secretaries, British Association, 22, Albemarle-street, London, W. For Section....." Authors who comply with this request, and whose Papers are accepted, will be furnished before the Meeting with printed copies of their Reports or Abstracts. If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

Reports on the Progress of Science, and of Researches entrusted to Individuals or Committees, must be forwarded to the ASSISTANT-SECRETARY, for presentation to the Organizing Committee, accompanied by a statement whether the Author will be present at the Annual Meeting. No Report, Paper, or Abstract can be inserted in the Report of the Association unless it is in the Assistant-Secretary's hands before the conclusion of the Meeting.

J. E. H. GORDON, Assistant-Secretary.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Vol. VII. Part I. of the TRANSACTIONS is now ready.—Members not having received their Copies are requested to communicate with the SECRETARY, 11, Hart-street, Bloomsbury, W.C.

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ANNUAL MEETING at LINCOLN, 1880.

TUESDAY, July 27, to MONDAY, August 2, inclusive.

GENERAL PROGRAMME.

President of the Meeting.

The Right Rev. the LORD BISHOP of LINCOLN.

Presidents of Sections.

Antiquities.—President: Sir C. Anderson, Bart.; Vice-Presidents, Rev. J. Collingwood Bruce, D.D. F.S.A.; J. L. Fry, Esq., F.S.A.
History.—President, The Right Hon. A. J. B. Balfour, Esq., M.P. LL.D. D.C.L. F.R.S. F.S.A.; Vice-Presidents, the Very Rev. the Dean of Ely, D.D.; E. Fenwick, Esq., F.S.A.
Archæology.—President, the Right Rev. the Bishop Suffragan of Nottingham, D.D. F.S.A.; Vice-Presidents, M. H. Bloxam, Esq., F.S.A.; Rev. Precentor Venables.

PROCEEDINGS OF THE MEETING.

TUESDAY, July 27.—The Mayor and Corporation will receive the Institute at an inaugural Meeting. President's Address. Luncheon by the Mayor and Corporation. Afternoon, visit to Lincoln Castle, and general inspection of the City. Sectional Meetings at 6.30.

WEDNESDAY, July 28.—Morning, Sectional Meetings. Excursion by rail to Gainsborough, by road to Stow. Home by rail from Stow Park Station. Conversations at 9 in the County Assembly Rooms by the Royal Archaeological Institute.

THURSDAY, July 29.—Annual Meeting of the Institute. Inspection of the Cathedral. Afternoon, Sectional Meetings. Reception at Riseholme by the Right Rev. the President, at 6.30.

FRIDAY, July 30.—Excursion by rail to Grantham, Skefford, Heckington, Boston, and Tattershall.

SATURDAY, July 31.—Morning, Sectional Meetings. Excursion by rail to Southwell, Newark, and Haxton. Sectional Meetings at 6.30.

SUNDAY, August 1.—Service in the Cathedral.
MONDAY, August 2.—Morning, Excursion by road to Navenby, Welbourn, Leadenham, Brant Broughton, and Somerton Castle. Evening, General Concluding Meeting.

Information regarding the general and local arrangements of the Meeting may be obtained from Mr. A. E. B. Balfour, or the Rev. A. E. B. Balfour, Vicars Court, Lincoln. Tickets for the Meeting will be issued and all information required during the Meeting will be given at the County Assembly Rooms. Price of Tickets, for Gentlemen, 1s. (not transferable), for Ladies (transferable), 10s. 6d., entitling the bearer to take part in all the Meetings and Proceedings of the week, to visit the Museum and all other objects of interest which may be thrown open to the Institute. Two Tickets of Admission, to hear the Address of the President of the Meeting, will be presented to each purchaser of a Guinea Ticket, and one such Ticket to each purchaser of a Half-Guinea Ticket.

Tickets of Admission to all the Sectional Meetings and the Museum only, price 5s. (transferable). Extended particulars of each day's proceedings will be issued on July 27th, together with an illustrated Handbook of the places visited during the Meeting.

Accommodation may be obtained at the White Hart, near the Cathedral, the Saracen's Head, near the Stone Bow, and the Green Northern and Albion Hotels, near the Station. Information respecting Lodgings may be obtained from Mr. J. Balfour, Esq., Exchequer Gate, Lincoln.

By Order of the Council.

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ARTS ASSOCIATION, NEWCASTLE-UPON-TYNE.

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NOTICE TO ARTISTS.—The EXHIBITION will OPEN in the Assembly Rooms, on FRIDAY, the 27th of August, and REMAIN OPEN about TWO MONTHS. Mr. W. A. Smith, 22, Morning-street, Regent-street, will collect between 6th and 12th August, both inclusive. All particulars on application to JOSEPH CRAWFORD, Secretary.

TO COLLECTORS.—A very valuable Collection of about 300 Ancient Japanese embossed Sword Hilt has been presented for SALE at the Bazaar, to be held on Wednesday and Thursday, the 21st and 22nd July, in behalf of the Royal Homes for Ladies with limited incomes, by permission of Sir Henry and Lady Peck, in the grounds of Wimbledon House.

TO COLLECTORS OF FINE ORIENTAL CHINA.—On VIEW, at Mr. ALLEN COTTELL'S ART-STUDIO, 143, Inverness-terrace, W., opposite the Royal Oak, a PAIR of very fine CHINESE VASES, with subject of the Eight Immortals on a brilliant green ground, formerly the Property of a well-known Indian Official.

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Town Hall, Leicester, 30th June, 1880.

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LITERATURE

A New Variorum Edition of Shakespeare.
Edited by Howard Furness, Ph.D.—
Vol. V. *King Lear*. (Lippincott & Co.)

SLOWLY but surely the great task undertaken by America of providing an edition of Shakespeare authoritative as regards text and exhaustive in respect of comment advances. Five volumes, comprising the four tragedies of 'Romeo and Juliet,' 'Macbeth,' 'Hamlet,' and 'King Lear,' have been seen through the press, and Dr. Furness is now, we may safely assume, at work upon 'Othello.' Nine years have elapsed since the first instalment appeared. It is in the very nature of things that a task of this description shall furnish uncomfortable reflections upon the vanity of human effort, since, apart from other conditions, there can be few subscribers to the volumes who can hope to see the completed book grace their shelves. Work of this class can, moreover, never be final, since the very appearance of a new volume of a variorum Shakespeare may furnish occasion for criticism which merits and will obtain a place in following editions. It must not, however, be assumed that future progress will always be at the rate already indicated. When once 'Othello' has seen the light the task of the editor will be easier, since the remaining plays, with the exception of three or four, have provoked less abundant comment and call for less arduous reading.

The system adopted in 'King Lear' is the same as in the previous volumes, with the exception of the first, in which Dr. Furness took as the basis of his text or as the "point of departure" the Variorum Edition of 1821, a course he subsequently abandoned. Following virtually the text of the first folio, which, with all its defects, is immeasurably better than the quartos, Dr. Furness supplies in foot-notes on the same page the various readings "from the earliest quarto to the latest critical edition of the play." When the folio is defective the assistance of the quartos is called in, and the scenes and portions of scenes which do not appear in the first folio are of course given. In such cases, however, the portion of the text not to be found in the folio is marked by asterisks at the commencement of each line. To the "modern Manicheism,

the worship of the printer's devil," Dr. Furness claims to have made no absolute surrender. He retains, however, such words as "moe," "and" (when equivalent to *if*), "vilde," "strook," &c., when they occur in the folio. "It" in place of *its* and the abbreviation "th" for *the* are also preserved. That "than" is substituted for the *then* of the folio is a matter of regret to the editor, who promises that such concession to slovenly readers shall not be made in future.

This method of treatment Dr. Furness justifies on the ground that we do not modernize Spenser. "Is Shakespeare's text," he asks, "worthy of less reverence?" Now we are not going to join issue with the editor upon the course he has adopted. Still it may be pointed out that the analogy between Spenser and Shakespeare which he indicates does not exist. Spenser's phraseology is intentionally antiquated. With a deliberate purpose he stuffs his text with archaisms, and he affects a style of spelling which is a portion of his method in art. There is every reason to suppose that most poems of Spenser underwent the author's personal revision; there is something little short of certainty that no line of Shakespeare's plays enjoyed any such advantage. That the folios did not is obvious, since the earliest bears date long after his death. The spelling, then, of that edition which is held to possess most authority, the first folio, is that either of Heminge and Condell, by whom it was given to the world, or more probably of the printers. What special sanctity attaches to this may not easily be seen. How careless in matters of orthography were most writers of the seventeenth century is, of course, known to students. A single instance which we recall may make this evident to all. We have seen the word "beauty," when it occurred twice in the same line of a drama, spelled so differently that there were only two letters, the *b* and the *t*, similarly placed in the two words. If we remember rightly, the line ran

When bewty cherished butie,

the spelling, for which assumably the printer was responsible, suggesting a charge of venality against the fair sex which the author did not intend to bring.

It may then be assumed that, although it may be, and probably is, expedient in the case of works intended for scholars to preserve the spelling which comes nearest to that the author was likely to employ, there is no call for slavish reverence of the orthography. The attempt, in editions intended for general circulation, to perplex the reader by needless difficulties is mere folly or perversity.

Where no help to the method of pronunciation is afforded Dr. Furness modernizes the text as boldly as his predecessors. How slight and unimportant are practically the changes that are made may be seen by comparing the text of Dr. Furness with that of Dyce's third edition, known to scholarly readers for its entire trustworthiness. We take a passage with which all readers are familiar. Lear speaks to Cordelia, both of them being prisoners:—

No, no, no, no. Come, let's away to prison;
We two alone will sing like birds i' th' cage.
When thou dost ask me blessing, I'll kneel down
And ask of thee forgiveness. So we'll live,

And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,
Who loses and who wins, who's in, who's out;
And take upon's the mystery of things,
As if we were God's spies, &c.

Thus far Dr. Furness. Dyce gives the same lines:—

No, no, no, no! Come, let's away to prison:
We two alone will sing like birds i' the cage:
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness: so we'll live,
And pray, and sing, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,—
Who loses and who wins; who's in, who's out;—
And take upon's the mystery of things,
As if we were God's spies: &c.

Except as regards punctuation, in which respect Dr. Furness's edition is better than Dyce's as simpler, the difference between these two versions is as slight as may be. In the first folio meanwhile the lines run thus:—

No, no, no, no: come let's away to prison,
We two alone will sing like Birds i' th' Cage:
When thou dost aske me blessing, Ile kneele downe
And aske of thee forgiveness: So weel' liue,
And pray, and sing, and tell old tales, and laugh
At gilded Butterflies: and heere (poore Rogues)
Talke of Court newes, and weel' talke with them too,
Who looses, and who wins; who's in, who's out;
And take vpon's the mystery of things
As if we were Gods spies: &c.

As the final *e* in such words as "aske" and "heere" and "talke," unlike that which occurs in Chaucer, is of no metrical value, and as it has no more significance than the substitution of *v* for *u* or *vice versa*, it would be preposterous to retain it. In Act iii. sc. 4, Dr. Furness reverts unnecessarily to the reading of the folio. He prints thus two lines spoken by Edgar:—

*Pillioock sat on Pillioock-hill,
Alow; alow, loo, loo,*

stating in a foot-note, "I see no reason why in nondescript words we should desert the spelling of the original texts, and change 'alow' into *Halloo*. In such words it is more likely than not that the compositors 'followed copy.'" This is possible, no doubt. If, however, it were the custom in editions without notes to print the lines as now given, there are but few readers who would arrive at an idea of their meaning. The ordinary acceptance of the speech of Gloucester, Act iii. sc. 3, "There is part of a power already footed," that there is a power on foot, is simpler and more authoritative than the explanation advanced on the authority of Schmidt, that "footed" means "landed"—an assertion which appears to rest on no other authority than the fact that the quartos employed the word "landed" in place of "footed."

Apropos of the phrase "last and least," used by Lear (Act i. sc. 1) when addressing Cordelia, a warm controversy has been waged, commentators down to the time of Dyce holding that the words should be "last, not least." Dr. Furness, with White and Hudson, thinks there is a special reference intended to the fact that Cordelia was diminutive compared with her sisters, a creature to be petted. This is plausible enough. It is, however, more probable that the allusion was suggested by the stature of the boy who played Cordelia. Many cases occur in Shakespeare in which a similar allusion springs from a similar cause. See the quarrel between Hernia and Helena in

'A Midsummer Night's Dream,' and mark the allusion by Hamlet to the increasing stature and more manly appearance of the boy who took female parts in the company of players: "What, my young lady and mistress! By'r Lady, your ladyship is nearer to heaven than when I saw you last by the altitude of a chopine. Pray God your voice, like a piece of uncurrent gold, be not cracked within the ring." It is possible that viragoes like Regan and Goneril were played by members of the company who, though still young, were not mere boys. It would be, indeed, a matter of interest to ascertain how many youths formed part of a company in the time of Shakespeare.

In the difficult speech spoken by Cordelia (Act i. sc. 1), in which she asks her father to tell France and Burgundy that

It is no vicious blot, murder or foulness,

No unchaste action, or dishonoured step,

That hath deprived me of your grace and favour,

the editor makes a desperate plunge, printing in his text the emendation of Mr. Collier, "It is no vicious blot nor other foulness." In defence of this course he has a note commencing, "If ever emendation be necessary, here seems to be the occasion. Rather than suppose Cordelia could be accused of murder, I would adopt Walker's far-fetched 'umber' or Keightley's prosaic 'misdeed.' Instead, we have what is to me an *emendatio certissima*, restoring the rhythm, according with the *ductus literarum*, and offering no violence to the consistency of Cordelia's character." This is all very well. When, however, the text affords a meaning which is clear and distinct, all emendation, however certain it may appear to an individual, is to be avoided. The phrase "restoring the rhythm" is surely misapplied, since the line as it stands in the play is perfectly rhythmical. Of emendations it may almost be said, as of derivations, that the most plausible are the most dangerous. Cordelia may well employ the word "murder," holding that her suitors France and Burgundy will suppose the offence visited by so extreme a punishment must indeed be terrible.

In opposition to the view generally maintained, Dr. Furness holds with White that the Fool in 'Lear' is not a boy, but a man—"one of the shrewdest, tenderest of men, whom long life had made shrewd, and whom afflictions had made tender; his wisdom is too deep for any boy, and could be found only in a man removed by not more than a score of years from the king's age." He seems to forget that to speak sharp things has been a portion of the training of a fool, and that one promoted to the office had doubtless natural qualifications. A share in the burden of humanity is doubtless the lot of the old, but is not their exclusive possession. The wisdom of the Fool and his devotion are both preparations for his early death: "Whom the gods love die young." The constant use by Lear of such phrases as "my pretty knave," "my boy," and the like, is not to be explained away. In a note on "seven stars," Act i. sc. 5, Dr. Furness asks if the Fool may not refer to the "Great Bear, whose seven stars are the most conspicuous group in the circle of perpetual apposition in the northern hemisphere." More probably the allusion is to the mystic affinity assigned the more brilliant of the celestial luminaries—

an affinity indicated by Chaucer in the prologue of the 'Chanonnes Yemans Tale,' 272-6:—

The bodies seven, eek, lo hem heer anon.
Sol gold is, and Luna silver we threpe;
Mars yren, Mercurie quyksilver we clepe;
Saturnus leed, and Jubitur is tyn,
And Venus coper, by my fader kyn.

The interpretation of two lines on p. 119, Act ii. sc. 2—

EDMUND. How now! What's the matter? (*Parting them.*)

KENT. With you, Goodman boy, if you please; come, I'll flesh ye; come on, young master—will seem easier if with the form of address there employed is compared that of Macbeth to Donalbain ('Macbeth,' Act ii. sc. 3):—

DON. What is amiss?

MACH. You are, and do not know't.

A further instance of accepting a suggested reading when the first editions are intelligible is supplied at p. 137. Act ii. sc. 3, Edgar speaks

Of Bedlam beggars who with roaring voices
Strike in their numb'd and mortified bare arms
Pins, wooden pricks, nails, sprigs of rosemary; &c.

For the word "strike" in the second of these lines, which is the reading of all the early editions, Dr. Furness, acting on the suggestion of Walker, substitutes "stick." The line becomes then easier to modern comprehension. If, however, in the case of Milton's 'Ode on the Nativity' it were suggested to read instead of the two lines,

And waving wide her myrtle wand

She strikes an universal peace through sea and land,
she "signs" an universal peace, &c., would Dr. Furness have accepted the reading? It is only in the case of Shakespeare that the debauch of emendation finds acceptance.

Here we must draw the line in our comments, though but a small portion of the play has been investigated. The subject, however, is practically inexhaustible. It is pleasant to have in one volume the utterances of men like Coleridge, Johnson, Lamb, and other critics and commentators upon Lear, together with a full record of the views that have been taken by actors like Kean or Devrient. Everything that can well be said concerning Lear has now been said. It seems worth while, however, to notice how full-blooded and high-mettled old men habitually are in Shakespeare. 'Romeo and Juliet' is supposed to be one of the earliest of the tragedies and 'King Lear' one of the latest. Who, however, can fail to see in old Capulet a species of prototype of Lear, equally hot-blooded and violent, and equally ready when his paternal wishes are disobeyed to turn upon the daughter whom he loves?

An you be mine, I'll give you to my friend;

An you be not, hang, beg, starve, die i' the streets.

The language and the temper are analogous to what we find in Lear when he speaks of Cordelia as

Unfriended, new adopted to our hate,

Dower'd with our curse and stranger'd with our oath.

The same kind of impetuosity, though there is more cause and justification for it, distinguishes Leonato and Antonio in 'Much Ado about Nothing' when they challenge Claudio and Don Pedro, and it is ready to break out in Brabantio. So common is it, indeed, in Shakespeare that the very play before us supplies two instances in addition to Lear. Gloucester's readiness to accept

against Edgar the word of Edmund, who seeks to supplant him, and the violence of his language and actions are intended to set off Lear's kindred behaviour. Kent, too, is as impetuous as Lear, and the manner in which he treats Oswald shows what fire still burns within his frame. That such mettle-someness was more current when each man had in his time followed the profession of arms than now it is may, of course, be assumed. Shakspeare seems, however, to have always had a respect for age greater than is displayed by any of his contemporaries. It is Lear himself who, with the magnificent adjuration to the heavens—

If you do love old men, if your sweet sway
Allow obedience, if yourselves are old—

urges them to espouse the cause of old age.

A History of Classical Greek Literature. By the Rev. J. P. Mahaffy, M.A. 2 vols. (Longmans & Co.)

Few books have been more wanted of late years by students of the classics than a brief encyclopædic manual, giving a careful *résumé* of the most recent biographical and critical work, and at the same time indicating characteristic passages of the less known authors. Mr. Cruttwell last year supplied the want for Roman literature, but Prof. Mahaffy's volumes are the more opportune as the mass of Greek literature and its bibliography are larger than those of Latin. Admirable works, it is true, already existed on the same subject in English, but their information on many important topics is now out of date, they are rather too voluminous for students worried by the stress of impending examinations, and, besides, a prejudice has arisen in this fastidious generation against the literary criticism of a colonel and against any criticism whatever by the late Dr. Donaldson. Except Prof. Jebb, perhaps no writer could be named who would so well discharge the manifold duties of a guide to Greek literature as Mr. Mahaffy. An excellent scholar, a practised *littérateur*, a traveller, and a man of very large general culture, he writes with full knowledge of his subject and with enthusiasm still untainted by the pedantry that too often clings to the collegiate cap and gown. His book, in fact, apart from its intrinsic value as a history, is excessively entertaining. Its pages are everywhere enlivened by the author's well-known omniscience, as, for instance, where he compares the metaphysical abstruseness of Plato's 'Phædon' with the contrapuntal difficulties in the 'Requiem' of the dying Mozart, or where, in discoursing of Aristotle's tendency to digression, he remarks in a note that he knows of no great discoverer who puts his points so neatly and formally as Champollion in his 'Précis du Système Hiéroglyphique.' Nor is the piquancy of such information at all spoiled to the humorous reader by uneasy doubts "how one small brain could hold the all he knew," for Prof. Mahaffy's illustrations are always such as no one would care to verify. The incidental egoistic gossip is still more amusing, and undergraduates will be pleased to learn that Prof. Mahaffy was once presented with a photograph by the Earl of Leicester, and to observe that he has been to Syracuse and Colonos, and that a man of his parts disdains to be identified with "the

critics." We have called attention to these points in order to show how eminently readable the book is, and to make it so was the more difficult because in a short treatise on so vast a subject there was obviously little room for originality of thought or brilliancy of style.

By "literature" Prof. Mahaffy means artistic writing, in which the form is of importance apart from the matter, and by "classical" Greek literature he means, practically, works produced before about 250 B.C. Consequently he does not profess to discuss the science or philosophy of Greece or to give any account of such late authors as Polybius, Plutarch, or Lucian. He devotes his first volume to poetry, the second to prose, and in each the authors are treated in their chronological order, the only exceptions worth noting being that Apollonius is taken immediately after the Homeric hymns and Theocritus is discussed parenthetically, after the account of Sicilian mimes and before the history of Attic comedy. When this is said, nothing remains to be done, within the scope of this article, but to run hastily through the two crowded volumes, noting here and there the author's original views upon special topics, which, indeed, are not inconspicuously labelled, or his general opinion of a writer, which is usually more covertly expressed. Prof. Mahaffy's belief on the subject of Homer may be summarized shortly as follows. He holds that there was a famous rhapsode called Homer, who lived about 800 B.C. near Smyrna, "and in contact with both Æolic and Ionic legends." The poems of this Homer being in especial favour, certain later rhapsodes enlarged them into the *Iliad*, the plot of which was in the main suggested by an older epic on the subject of Meleager, alluded to by Phœnix in *Il.*, ix. 529, sqq. The minutiae of the story, however, could not have been elaborated without the assistance of writing, and it is probable from the evidence that writing was in considerable use about 700 B.C. The success of the *Iliad* suggested the *Odyssey*, which was constructed later out of older stories about Odysseus and Telemachus. It will be seen that this theory differs in some important respects from every other, but has most general resemblance to Grote's and most antagonism to Mr. Paley's. Criticism here would, of course, be out of place, but it may be of some practical use to remark that Prof. Mahaffy does not collect all the evidence obtainable for the antiquity of writing, as he omits a very strong argument which may be derived from the history of the Latin alphabet. It is part of the author's theory of the development of Greek poetry "that each species of composition was thoroughly exhausted when the next in order sprang up," and that the new species is merely the result of "a periodical return to folk-song." Hence he sees nothing specially remarkable in the sudden outburst of lyric poetry after the epic age. But this easy-going theory ignores the real difficulty, which is that the rhapsode, who seems to have been little more than a strolling reciter, suddenly gives way to poets, who claim to be endowed with more divine insight and more passionate susceptibilities than ordinary mortals; and this fact must clearly have suggested itself to Prof. Mahaffy when he

speaks of "lyrical" and "personal" poetry as convertible terms. We can suggest no other link between these two phases of poetry among the Greeks than this, that the later rhapsodes aspired to win fame by the number and vividness of their similes, and so acquired a personal reputation apart from that of their *répertoire*; and our theory, if it be true, would account also for that excess of similes in the *Iliad* which Mr. Mahaffy himself notices. After a rather depreciatory account of Pindar the reader comes to the history of tragedy, and here it may be observed that our author gives his intellectual esteem to Sophocles, his awe to Æschylus, but his closest and warmest sympathy to Euripides. Comedy is then discussed, but nothing calls for further mention, except that Prof. Mahaffy is of opinion that the reputation of Menander is exaggerated, and that the greatest loss to Greek literature is that of the older lyrists, such as Alcæus, Sappho, and Minnermus. Before dismissing this volume it seems worth while to suggest that some account of the Greek dialects, and of their relative dignity in ancient times, might well have been inserted. It is surely somewhat surprising that an Attic tragedian should condescend to express his most fervent thoughts in Doric, whereas in other countries one dialect, *e.g.*, the Latin in Italy, the East Midland in English, the Parisian in France, the Castilian in Spain, has become the invariable literary tongue. The second volume commences with the customary notice of the old codes and the logographers, and then proceeds to treat of the prose writers from Herodotus to Aristotle in strict chronological order. There is little to remark on this portion of the work, except that the author is decidedly of opinion that Thucydides' logical power and the consequent value of his speeches as expositions of policy have been grossly overrated, and is rather inclined to depreciate both the morality and the critical power of Aristotle. It is manifestly impossible within the limits of our space to do anything like justice to Prof. Mahaffy's learning or to the ability with which he has compressed his facts into a narrow and convenient compass. Of his merits his book itself is the best and the only possible advertisement. Were the criticism as bad as could be, the paragraphs on bibliography would redeem it and make the work valuable; but the criticism is good and honest and happily expressed, and may be recommended with the heartiest approbation. In conclusion it should be added that the first volume is enriched by Mr. Sayce with a remarkably neat essay on Homeric diction, where the intermixture of various dialects and of real and spurious archaisms is admirably dissected.

The Exchequer Rolls of Scotland, A.D. 1264-1406. 3 vols. Edited by George Burnett. Text of Vol. I. edited by Dr. John Stuart. (Treasury Publications.)

To the popular mind the history of Scotland is little more than a series of romantic biographies; nevertheless, it is tolerably obvious that Scotsmen no more than the inhabitants of other countries could live on sword blades, and if they did win and maintain their independence, they had not

merely to shed their blood, but also to pay heavy dues, and sometimes even to starve. The three portly volumes before us present the dismal side, and contain a tragedy of finance. From the Treaty of Northampton till hard upon the close of the fourteenth century the hands of England were scarcely ever well off the revenues of her northern neighbour. There was, first of all, the penalty of 20,000*l.* to be raised after 1328. Quick on Randolph's death came the seizure of the crown by Balliol, immediately followed by the disastrous battle of Halidon Hill, and by an almost total absence of revenue during the young king's residence in France. Within a few years after his return, the battle of Durham threw Scotland again into a state of disorganization, from which she was only relieved in 1357 by a contract to pay 100,000 marks for the ransom of her gallant and spendthrift sovereign. These volumes are lightened by few gleams of quiet prosperity, and the voice of the nation is heard crying from under its burden, even in these dry accounts, till at last, towards the close of the fourteenth century, the back of Scottish commerce cracks under the strain of taxation. In addition to this pressure there was the terrible famine of 1340, when cannibalism is said to have existed in Scotland; and there were pestilences during the next decade and afterwards which utterly destroyed the poultry and more than decimated the people. Pathetic enough is the following entry in the account rendered by the two *prepositi* of Cullen in 1340:—

"To a chaplain ministering in the church of Cullen for the souls of the king and queen..... et ex nunc nihil quoad hoc, quousque Deus dederit tempora prosperiora."

Mr. Burnett deserves thanks for presenting to us these valuable records. They cover a few years of the reign of Alexander III., a period which Scottish chroniclers of the fourteenth and fifteenth centuries looked back upon as "the good old times"; the years 1288-1290; and thereafter, with some gaps, from 1326 to 1406, when the reign of the lame, imbecile, and broken-hearted Robert III. had its pitiful close. A great part of the material is already familiar to students of Scottish history through the '*Compota Camerariorum Scotiæ*,' edited by Thomas Thomson, but these volumes will certainly displace that rare and costly work because of their several merits—their extraordinary cheapness, the fact of their being printed without contractions, their elaborate indexes, the addition of many valuable rolls, and the extensive and acute prefaces furnished by their editor. Of the fifty-five rolls in the third volume, as many as twenty-eight have been brought to light since the appearance of Thomson's '*Compota*,' eight of which, containing accounts by the Chamberlains, Sir John Lyon and Robert, Duke of Albany, were discovered "in private custody." By the way, Mr. Burnett omits to mention the former depository of these national muniments, and whether they have been recovered for the public by being placed in the Register House in Edinburgh.

To give an idea of the value of these records, we must premise that the office of Chamberlain in Scotland, which was not hereditary, was of higher dignity than in England, and that, until the distribution of his duties and power by James I. in 1424, the entire

revenues of the Crown were under his control. It will thus be obvious how wide a field is covered by the accounts of the Chamberlain and the subordinate collectors, and how broad is the light thrown by them on the condition of the country at large as well as on the domestic habits of the sovereign.

"The ordinary sources of the royal revenue may be described generally as consisting of the rents of the Crown lands, with the payments due from the thanages, the casualties of ward, marriage, relief, and non-entry, exigible from time to time from the Crown vassals, the fines imposed by the justiciary and sheriffs, the escheat of attainted persons, the fermes or mails of the royal burghs, and the customs on merchandise, with occasional compositions for letters of gift, remissions, and legitimations, and castle wards.....Taxation was an extraordinary source of income, to which the king was not expected to have recourse except on the occurrence of great national emergencies. Out of the revenues in his hands the Chamberlain had to provide for all the different branches of public expenditure, including the charges of the royal household, and such military expenses as were not covered by the obligation under which the community lay to defend their country. He further exercised a jurisdiction over burghs: it was one of his duties to hold a yearly ayre or circuit, for the purpose of regulating all that related to their trade and good government."

In these volumes there is, of course, a large amount of material for the genealogist, the local annalist, the student of ecclesiastical institutions, and not a little by the way of lighter gossip to amuse those who are interested in royal scandal, in the boots, books, cooks, and tombstones of kings, and in their birthdays, playing, joustings, hunting, and other festive occasions and occupations. But all these are *parerga*; the great subjects are the revenue of the country, and the condition of the people as revealed by the accounts of the sheriffs, customars, and bailies.

These local officers were not only collectors, they were also direct payers of charges against the Crown; hence it will be easily understood that the Chamberlain's own accounts, as presented to the auditors appointed by the sovereign, do not exhibit anything like the entire revenue, but merely the surplus from those local payments, his own expenditure out of his receipts, and, finally, the balance of the entire revenue. The total revenue is to be obtained by summing up the amounts collected by the various officers throughout the country. By means of tables giving the entire revenue and expenditure, always separating the returns from the burghs and the returns from other quarters, we should have an easy mode of ascertaining the progress of the country. Mr. Burnett has preferred to be discursive; and, if the idea ever occurred to him of the importance of a clear and systematic presentation of such results, he may have been driven from the task by the extreme paucity of sheriffs' accounts. Were there space for such discussion, we might present a series of summaries of Chamberlains' accounts, showing fluctuations of income and expenditure of quite an astounding character; and, further, we should discover the changes in the source of revenue, from the time when it was mainly derived from the Crown lands till, consequent on their dilapidation, it was almost wholly drawn from the customs of the

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"The King and Queen of Scots," says Froissart, 'had everything that they wanted delivered to them, for but little came from Scotland to support their state'; an assertion hardly corroborated by the accounts. That the King of France was generous and hospitable is true; also that he sent material aid to Scotland in the way of ships and men at arms. In addition to 1,000*l.* given him before setting out, it appears that David received from Philip at various times during his stay in France sums amounting in all to 2,200*l.* It is, however, surprising to find poor distracted Scotland managing to remit for the expenses of the kingly household between May, 1334, and January, 1339/40, sums amounting to 4,333*l.* 18*s.* 7*d.*, in addition to which continual supplies of salted salmon from Aberdeen and elsewhere were provided for the royal table."

It is puzzling to know how Mr. Burnett gets the sum, 4,333*l.* 18*s.* 7*d.*; and the salmon, we fear, were not in addition to the receipts of the Chamberlain stated in money, but were actually valued and entered in the account according to that estimate. The doubling, trebling, and quadrupling of the customs, with the other means of raising the revenue adopted later in David's reign, proved insufficient to meet the instalments of the ransom due to England; and the absorption by the king of the revenue allotted for this end is believed by Mr. Burnett to afford in itself an adequate explanation of the rebellion of Douglas and the Steward in 1363. He shows that the rebellion was not preceded by David's proposal to the Parliament that, in case of his failing to have male issue, an English prince should be placed on the Scottish throne; and in the preface to vol. iii. he maintains, in opposition to the common opinion (which he had himself adopted in the preface to vol. ii.), that 24,000 marks of the ransom were never paid. The Chamberlain's account presented in February, 1370/1, showing receipts of 15,359*l.*, is a flagrant example of misapplication of special funds; for with this ample revenue only a portion of the instalment due was set apart. In this year we find the sum of 66*l.* 13*s.* 4*d.* devoted to the payment of the expenses of Agnes of Dunbar, who, although the daughter of a heroine well known in Scottish story, does not appear to have been altogether a saint. After David's death the Chamberlain's receipts dwindled down so low as to become little more than 1,000*l.*

The strictness of the audits is strikingly apparent throughout the various volumes, and it may sometimes be observed that the rights of the country as against the Crown were watched with jealousy. Although King David had granted certain remissions, the

auditors in 1359 order the sheriff to distrain for the second tithes on behalf of the prior of Restennet, "quia dominus noster rex nihil remittit nisi quod suum est"; and in 1387 it is stated of Robert II. that "fecit levare ad usus suos indebite per suggestionem quorundam." The name of John Barbour, author of 'The Bruce,' frequently appears in the second and third volumes as an auditor and clerk of audit, and in connexion with pensions he received from the Crown. A list of the Chamberlains down to 1406 is furnished by Mr. Burnett in vol. ii. It is scarcely necessary to state that much information will be found regarding the fees of the chief officers of state, and regarding the lesser officers of the royal household and the subordinate officials throughout the country.

It would be impossible even to mention in an adequate way the leading events and persons on which and whom these records cast more or less light. With such points as the battle of Largs and the subsequent negotiations with the King of Man, the rebellion of the father and grandfather of King Robert Bruce, the marriage and divorce of Margaret Drummond, commonly known as Margaret of Logie, mistress and wife of David II., and the alleged murder of the Duke of Rothesay, Mr. Burnett has dealt at considerable length. But there are few subjects of those which suggest themselves when we think of mediæval Scotland that are not in some way alluded to in these records. Things so different as guns and frying-pans will be found here almost side by side; the problems about waitings, thanages, and abthaneries thrust themselves among our notes on eels (in later days abhorred in Scotland), herrings, salmon, porpoises, and other articles of food. We find minstrels and jesters relieving the monotonous labours of the auditors, and, doubtless pleasant for advocates of women's rights to learn, women acting as bailies and customars at the close of the fourteenth century, about the same period that 13*l.* 2*s.* 11*d.* was expended by the Crown for making an enclosure on the Inch of Perth for the famous duel of two Highland clans. Strangely enough, these records are not without touches of humour or pathos, *e.g.*, in the pungent and ironical "Responsiones" of Adam of Buthirgask, the justiciary and previously chamberlain-depute, to the charges advanced against him by Reginald More, Chamberlain to David II., and a man of somewhat questionable integrity, or in the close of More's account in 1340—"In factura scaccarii, cum panno, co-opertorio, et percamento, *xxs.* Et clerico scribenti rotulos, duplicando, *xxs.*," to which is appended the clerk's lament:—

"Et memorandum, quod dictus Reginaldus nihil solvit adhuc de feodo predicto, sibi allato in compoto suo pro scriptura rotulorum; et sic in vanum laboravit clericus supradictus."

Mr. Burnett will pardon us for calling his attention to the following statement:—

"While Bower and the 'Extracta e variis Croniciis Scocie' place the murder [of Sir John Lyon] among the events of 1382, and Crawford among those of 1383, it is shown by the rolls to have occurred on the 4th of November, 1381."

The rolls distinctly place it in 1382 (iii. 657), and Lyon actually rendered an account, contained in this same volume, in March, 1381/2. The sum of 30,000*l.* (i. cv) should

be 30,000 marks. How does Mr. Burnett know that Eugène de Garancières *accidentally* burned a house or houses in Aberdeen (i. cxlviii)? About that time many inhabitants of Aberdeen, where the act was committed, attached themselves to the English. The editor has rightly judged it best to treat patronymics as surnames; but it seems strange that John Gibson, bailie of Bute, doubtless the person who assisted the young Steward in escaping with his family muniments from Bute to Dumbarton, should appear in the index as "Gilbert's son" and "son of Gilbert," and that Robert Davidson, customar of Aberdeen and the well-known hero of Harlaw, with his probable ancestor, William Davidson, should become "David's son." The abbey of Cupar is certainly not in Fifeshire. The discovery of Bruce's tomb (should not Mr. Burnett, notwithstanding the jubilation of the time and the wondrous waste of pitch, have written "the *supposed* discovery"?) took place in 1818, not in 1821. *Apropos* of Bruce, Mr. Burnett tells us that "various references occur in the accounts to a lion, which appears to have been a pet of the warrior king." Perhaps the lion might soon be found disporting itself in our popular histories if this statement were allowed to pass as true; and it may be as well to observe that there is no ground for asserting that Robert Bruce even saw the lion which Mr. Burnett supposes to have been a favourite, for the first mention of it occurs in an account of the customars of Perth beginning two months after the king's decease. When the editor informs his readers that "St. Monan is understood to have been one of a company of Hungarian missionaries to the Picts in the end of the eighth century, who suffered martyrdom at the hands of the Danes in the island of May," he seems unaware that this is simply a myth, the origin of which is an interesting but quite solvable historical puzzle.

Irish Songs and Ballads. By Alfred Perceval Graves. (Manchester, Ireland & Co.)

SINCE the author of 'Songs of Killarney' seems to have set before himself as the goal of his ambition the reproduction of the peasant poetry of his native land, with as much of the national *naïveté*, fancy, and artlessness as he can command or is by nature gifted with, he has reason to regret that his lot was not cast in the beginning of the present century, rather than in its fourth quarter. He would then have been well-nigh first in the field, and stood in a different position with respect to Irish literature from that he is now likely to occupy. As it is, the ground has been cut from under his feet. Such a number of writers of the Sam Lover stamp have familiarized us with the saucy, fanciful, or facetious prattlings of Pat about his colleen, Mary or Moll, his pig, his praties, and his priest,—prattlings already more than half lyrical as one hears them from the cabin door or along the roadway,—that we would rather refer to the 'Cabinet of Irish Literature' of the late Mr. Read, recently finished by Mr. T. P. O'Connor, than attempt any enumeration of these bards. Mr. Graves, when he is not an echo of some one of them, is generally an industrious gatherer of the crumbs which they have left. In the present volume he

gives not only the words, but the melodies also to which he has set them in a musical appendix, and invites by so doing a comparison with Moore, wherein he stands at a considerable disadvantage. He has, as he says in an introduction, taken only such melodies as were untouched by Moore. These he found mainly in Bunting's collection, side by side with those which he was bound to look on as fair but forbidden fruit. Some others are culled from Petrie's and Hoffmann's later collections. Moore probably made a fair selection of the gems of Irish melody; few of those presented here have more than the average quality of Hibernian tunes. They lose, doubtless, sometimes through not being harmonized. But for singing the lyrics which Mr. Graves has adapted to these melodies are often of quite disproportionate length, and, unless mercifully curtailed by the singer, must have the effect of long yarns chanted to a monotonously recurring rhythm.

On the whole, it is perhaps a pity that Mr. Graves did not give greater prominence to the musical part of his book, printing the tunes in full with the words under them, as, upon Voltaire's principle that what is too silly to be said may be sung, some of his songs might perhaps acquire through the music a value which in themselves they do not possess. Anything more inane than most of those which he has grouped under the head of "Songs and Ballads," and intended for music, it would be difficult to find even in poetry of this class. In a vocal rendering a spirited "Ochone!" at the beginning and a prolonged Irish howl at the end of every verse may be made to cover many a failing, but seriously printed the thing affects us differently, and no amount of such *ad libitum* refrains as "Shoheen sho lo! Shoheen hoo lo!" can conceal the nothingness of such a piece, for instance, as 'Hush Song.'

A ridiculous ballad called 'Katie Mooney,' as sung by the late Mr. Blewitt, used to be a diverting performance; but taken as a literary production few things could be found more audaciously approaching nonsense than the following:—

I courted Katie Mooney dear,
A girl so nice and cosy,
Her eyes they were so shining bright,
Her lips so red and rosy.
I bought a pig to live wid us,
And I bought a stick to mind him;
'Twas a cliver pig, but like the rest
He carried his tail behind him.
Och! Hubbaboo. Och! Philaloo, &c.

Yet low in the scale of sense as such stuff as this must be ranked, it almost compares favourably with verses which Mr. Graves, of course, intends seriously:—

I would hush my lovely laddo
In the green arbutus shadow,
O'er the fragrant flowering meadow,
In the smiling spring time.
Shoheen sho lo,
Shoheen hoo lo!
I'd hush my boy beside the fountain,
By the soothing, silvery fountain,
On the pleasant, purple mountain,
In the sultry summer.
Shoheen sho lo,
Shoheen hoo lo!

I would smooth my darling's pillow,
By the blue Atlantic billow,
On the shores of Pankastilla,
In the golden autumn.
Shoheen sho lo,
Shoheen hoo lo!

I would soothe my child to slumber,
By the rosy rustling ember,
Through the days of dark December
In the stormy winter.
Shoheen sho lo,
Shoheen hoo lo!

It will be noticed that Mr. Graves is not particular as to rhymes. In other places he rhymes "lesson" with "confessing," "shadows" with "meadows," "billows" with "swallows," "was it" with "opposite" (spelled "opposite"); while in a poem in which "beacon" (to be pronounced "bacon," we suppose) rhymes with "waken" he writes, speaking of girls:—

Yes, your charms into our arms
Yield whilst you can still be *patrons*,
Or too late you'll mourn your fate,
Poor ould maids among the *matrons*.

In this instance he has sacrificed everything to the rhyme; but here was, at least, a strong argument, which need not have been weakened by defective expression. Indeed, he seems to think that homeliness and familiarity of subject and style warrant carelessness of every kind. Several of the pieces in his earlier volume showed, nevertheless, that he could work more conscientiously. His 'Spinning-wheel Song,' reprinted here in the musical appendix, is decidedly dainty and rhythmical. Yet the refrain,

Show me a sight
Bates for delight

An ould Irish wheel wid a young Irish girl at it.

Oh, no;

Nothing you'll show

Aquels her sittin' and takin' a twirl at it,

seems to contain a reminiscence of Dr. Waller's 'Kitty Neil':—

Search the world round from the sky to the ground,
No such sight can be found as an Irish lass dancing.

Is this accidental? Dr. Waller, who is also, we believe, a Kerryman, has, moreover, himself written a pretty rhythmical 'Spinning-wheel Song.'

Mr. Graves shows in his "notes" that many of the poems in the volume are founded upon or suggested by native originals of greater or less antiquity. Were all the flaws and irregularities we have indicated to be traced to these sources, they would be none the less inexcusable. The true poet or artist, in working with rude or elementary materials, does not reproduce the crudeness or grotesqueness, nor imitate the laxity of rough craftsmen, who had no artistic standards to guide them. He harmonizes and combines, taking the gold only. In a song presented to us as an antiquarian curiosity we may accept without question such conceits as

I once loved a boy, and I trusted him true,
And I built him a bower in my breast;

but the instinct of a modern poet would lead him to avoid anything so strained and false. Yet so smitten is Mr. Graves with this particular fancy that he immediately reproduces it in another poem, in which he has no excuse for it. He seems to revel in such words as "sunburst," which he does not explain; and, allowing even for extravagance, what is the meaning of "O sweet sea-spice"?

After finding so much fault, it is pleasant to be able to say that in this volume, along with a great deal that is singularly weak and blundering, there are some good things. Indeed, the bad and the good are thrown

revenues of the Crown were under his control. It will thus be obvious how wide a field is covered by the accounts of the Chamberlain and the subordinate collectors, and how broad is the light thrown by them on the condition of the country at large as well as on the domestic habits of the sovereign.

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burghs. The Chamberlain of Alexander III. presented his account at Martinmas, 1264 (accounts were generally presented annually, at the close or in the early months of the year, from December to April); and for a period apparently covering the three preceding terms his receipts were over 5,300*l.*, out of which 2,224*l.* went for household expenses, 795*l.* for the queen's pin-money, while the other payments, for national as well as domestic purposes, more than swallowed the remainder. The Chamberlain's receipts from June, 1328, to August, 1329, amounted to more than 12,000*l.*, yet there was a deficit of more than 1,000*l.* In reference to David's sojourn in France, Mr. Burnett writes:—

"The King and Queen of Scots," says Froissart, 'had everything that they wanted delivered to them, for but little came from Scotland to support their state'; an assertion hardly corroborated by the accounts. That the King of France was generous and hospitable is true; also that he sent material aid to Scotland in the way of ships and men at arms. In addition to 1,000*l.* given him before setting out, it appears that David received from Philip at various times during his stay in France sums amounting in all to 2,200*l.* It is, however, surprising to find poor distracted Scotland managing to remit for the expenses of the kingly household between May, 1334, and January, 1339/40, sums amounting to 4,333*l.* 18*s.* 7*d.*, in addition to which continual supplies of salted salmon from Aberdeen and elsewhere were provided for the royal table."

It is puzzling to know how Mr. Burnett gets the sum, 4,333*l.* 18*s.* 7*d.*; and the salmon, we fear, were not in addition to the receipts of the Chamberlain stated in money, but were actually valued and entered in the account according to that estimate. The doubling, trebling, and quadrupling of the customs, with the other means of raising the revenue adopted later in David's reign, proved insufficient to meet the instalments of the ransom due to England; and the absorption by the king of the revenue allotted for this end is believed by Mr. Burnett to afford in itself an adequate explanation of the rebellion of Douglas and the Steward in 1363. He shows that the rebellion was not preceded by David's proposal to the Parliament that, in case of his failing to have male issue, an English prince should be placed on the Scottish throne; and in the preface to vol. iii. he maintains, in opposition to the common opinion (which he had himself adopted in the preface to vol. ii.), that 24,000 marks of the ransom were never paid. The Chamberlain's account presented in February, 1370/1, showing receipts of 15,359*l.*, is a flagrant example of misapplication of special funds; for with this ample revenue only a portion of the instalment due was set apart. In this year we find the sum of 66*l.* 13*s.* 4*d.* devoted to the payment of the expenses of Agnes of Dunbar, who, although the daughter of a heroine well known in Scottish story, does not appear to have been altogether a saint. After David's death the Chamberlain's receipts dwindled down so low as to become little more than 1,000*l.*

The strictness of the audits is strikingly apparent throughout the various volumes, and it may sometimes be observed that the rights of the country as against the Crown were watched with jealousy. Although King David had granted certain remissions, the

auditors in 1359 order the sheriff to distrain for the second tithes on behalf of the prior of Restennet, "*quia dominus noster rex nihil remittit nisi quod suum est*"; and in 1387 it is stated of Robert II. that "*fecit levare ad usus suos indebite per suggestionem quorundam*." The name of John Barbour, author of '*The Bruce*,' frequently appears in the second and third volumes as an auditor and clerk of audit, and in connexion with pensions he received from the Crown. A list of the Chamberlains down to 1406 is furnished by Mr. Burnett in vol. ii. It is scarcely necessary to state that much information will be found regarding the fees of the chief officers of state, and regarding the lesser officers of the royal household and the subordinate officials throughout the country.

It would be impossible even to mention in an adequate way the leading events and persons on which and whom these records cast more or less light. With such points as the battle of Largs and the subsequent negotiations with the King of Man, the rebellion of the father and grandfather of King Robert Bruce, the marriage and divorce of Margaret Drummond, commonly known as Margaret of Logie, mistress and wife of David II., and the alleged murder of the Duke of Rothesay, Mr. Burnett has dealt at considerable length. But there are few subjects of those which suggest themselves when we think of mediæval Scotland that are not in some way alluded to in these records. Things so different as guns and frying-pans will be found here almost side by side; the problems about waitings, thanages, and athaneries thrust themselves among our notes on eels (in later days abhorred in Scotland), herrings, salmon, porpoises, and other articles of food. We find minstrels and jesters relieving the monotonous labours of the auditors, and, doubtless pleasant for advocates of women's rights to learn, women acting as bailies and customars at the close of the fourteenth century, about the same period that 13*l.* 2*s.* 11*d.* was expended by the Crown for making an enclosure on the Inch of Perth for the famous duel of two Highland clans. Strangely enough, these records are not without touches of humour or pathos, *e.g.*, in the pungent and ironical "*Responsiones*" of Adam of Buthirgask, the justiciary and previously chamberlain-depute, to the charges advanced against him by Reginald More, Chamberlain to David II., and a man of somewhat questionable integrity, or in the close of More's account in 1340—"In factura scaccarii, cum panno, co-opertorio, et percameno, *xxs.* Et clerico scribenti rotulos, duplicando, *xxs.*," to which is appended the clerk's lament:—

"Et memorandum, quod dictus Reginaldus nihil soluit adhuc de feodo predicto, sibi allocato in compoto suo pro scriptura rotulorum; et sic in vanum laboravit clericus supradictus."

Mr. Burnett will pardon us for calling his attention to the following statement:—

"While Bower and the '*Extracta e variis Croniciis Scocie*' place the murder [of Sir John Lyon] among the events of 1382, and Crawford among those of 1383, it is shown by the rolls to have occurred on the 4th of November, 1381."

The rolls distinctly place it in 1382 (iii. 657), and Lyon actually rendered an account, contained in this same volume, in March, 1381/2. The sum of 30,000*l.* (i. cv) should

be 30,000 marks. How does Mr. Burnett know that Eugène de Garancières *accidentally* burned a house or houses in Aberdeen (i. cxlviii)? About that time many inhabitants of Aberdeen, where the act was committed, attached themselves to the English. The editor has rightly judged it best to treat patronymics as surnames; but it seems strange that John Gibson, bailie of Bute, doubtless the person who assisted the young Steward in escaping with his family mementoes from Bute to Dumbarton, should appear in the index as "Gilbert's son" and "son of Gilbert," and that Robert Davidson, customar of Aberdeen and the well-known hero of Harlaw, with his probable ancestor, William Davidson, should become "David's son." The abbey of Cupar is certainly not in Fifeshire. The discovery of Bruce's tomb (should not Mr. Burnett, notwithstanding the jubilation of the time and the wondrous waste of pitch, have written "the supposed discovery"?) took place in 1818, not in 1821. *Apropos* of Bruce, Mr. Burnett tells us that "various references occur in the accounts to a lion, which appears to have been a pet of the warrior king." Perhaps the lion might soon be found disporting itself in our popular histories if this statement were allowed to pass as true; and it may be as well to observe that there is no ground for asserting that Robert Bruce even saw the lion which Mr. Burnett supposes to have been a favourite, for the first mention of it occurs in an account of the customars of Perth beginning two months after the king's decease. When the editor informs his readers that "St. Monan is understood to have been one of a company of Hungarian missionaries to the Picts in the end of the eighth century, who suffered martyrdom at the hands of the Danes in the island of May," he seems unaware that this is simply a myth, the origin of which is an interesting but quite solvable historical puzzle.

Irish Songs and Ballads. By Alfred Perceval Graves. (Manchester, Ireland & Co.)

SINCE the author of 'Songs of Killarney' seems to have set before himself as the goal of his ambition the reproduction of the peasant poetry of his native land, with as much of the national *naïveté*, fancy, and artlessness as he can command or is by nature gifted with, he has reason to regret that his lot was not cast in the beginning of the present century, rather than in its fourth quarter. He would then have been well-nigh first in the field, and stood in a different position with respect to Irish literature from that he is now likely to occupy. As it is, the ground has been cut from under his feet. Such a number of writers of the Sam Lover stamp have familiarized us with the saucy, fanciful, or facetious prattlings of Pat about his colleen, Mary or Moll, his pig, his praties, and his priest,—prattlings already more than half lyrical as one hears them from the cabin door or along the roadway,—that we would rather refer to the 'Cabinet of Irish Literature' of the late Mr. Read, recently finished by Mr. T. P. O'Connor, than attempt any enumeration of these bards. Mr. Graves, when he is not an echo of some one of them, is generally an industrious gatherer of the crumbs which they have left. In the present volume he

gives not only the words, but the melodies also to which he has set them in a musical appendix, and invites by so doing a comparison with Moore, wherein he stands at a considerable disadvantage. He has, as he says in an introduction, taken only such melodies as were untouched by Moore. These he found mainly in Bunting's collection, side by side with those which he was bound to look on as fair but forbidden fruit. Some others are culled from Petrie's and Hoffmann's later collections. Moore probably made a fair selection of the gems of Irish melody; few of those presented here have more than the average quality of Hibernian tunes. They lose, doubtless, sometimes through not being harmonized. But for singing the lyrics which Mr. Graves has adapted to these melodies are often of quite disproportionate length, and, unless mercifully curtailed by the singer, must have the effect of long yarns chanted to a monotonously recurring rhythm.

On the whole, it is perhaps a pity that Mr. Graves did not give greater prominence to the musical part of his book, printing the tunes in full with the words under them, as, upon Voltaire's principle that what is too silly to be said may be sung, some of his songs might perhaps acquire through the music a value which in themselves they do not possess. Anything more inane than most of those which he has grouped under the head of "Songs and Ballads," and intended for music, it would be difficult to find even in poetry of this class. In a vocal rendering a spirited "Ochone!" at the beginning and a prolonged Irish howl at the end of every verse may be made to cover many a failing, but seriously printed the thing affects us differently, and no amount of such *ad libitum* refrains as "Shoheen sho lo! Shoheen hoo lo!" can conceal the nothingness of such a piece, for instance, as 'Hush Song.'

A ridiculous ballad called 'Katie Mooney,' as sung by the late Mr. Blewitt, used to be a diverting performance; but taken as a literary production few things could be found more audaciously approaching nonsense than the following:—

I courted Katie Mooney dear,

A girl so nice and cosy,

Her eyes they were so shining bright,

Her lips so red and rosy.

I bought a pig to live wid us,

And I bought a stick to mind him;

'Twas a clever pig, but like the rest

He carried his tail behind him.

Och! Hubbafoo. Och! Philaloo, &c.

Yet low in the scale of sense as such stuff as this must be ranked, it almost compares favourably with verses which Mr. Graves, of course, intends seriously:—

I would hush my lovely laddo

In the green arbutus shadow,

O'er the fragrant flowering meadow,

In the smiling spring time.

Shoheen sho lo,

Shoheen hoo lo!

I'd hush my boy beside the fountain,

By the soothing, silvery fountain,

On the pleasant, purple mountain,

In the sultry summer.

Shoheen sho lo,

Shoheen hoo lo!

I would smooth my darling's pillow,

By the blue Atlantic billow,

On the shores of Pankasilla,

In the golden autumn.

Shoheen sho lo,

Shoheen hoo lo!

I would soothe my child to slumber,
By the rosy rustling *ember*,
Through the days of dark *December*
In the stormy winter.
Shoheen sho lo,
Shoheen hoo lo!

It will be noticed that Mr. Graves is not particular as to rhymes. In other places he rhymes "lesson" with "confessing," "shadows" with "meadows," "billows" with "swallows," "was it" with "opposite" (spelled "opposite"); while in a poem in which "beacon" (to be pronounced "bacon," we suppose) rhymes with "waken" he writes, speaking of girls:—

Yes, your charms into our arms
Yield whilst you can still be *patrons*,
Or too late you'll mourn your fate,
Poor ould maids among the *matrons*.

In this instance he has sacrificed everything to the rhyme; but here was, at least, a strong argument, which need not have been weakened by defective expression. Indeed, he seems to think that homeliness and familiarity of subject and style warrant carelessness of every kind. Several of the pieces in his earlier volume showed, nevertheless, that he could work more conscientiously. His 'Spinning-wheel Song,' reprinted here in the musical appendix, is decidedly dainty and rhythmical. Yet the refrain,

Show me a sight

Bates for delight

An ould Irish wheel wid a young Irish girl at it.

Oh, no;

Nothing you'll show

Aquals her sittin' and takin' a twirl at it,

seems to contain a reminiscence of Dr. Waller's 'Kitty Neil':—

Search the world round from the sky to the ground,
No such sight can be found as an Irish lass dancing.

Is this accidental? Dr. Waller, who is also, we believe, a Kerryman, has, moreover, himself written a pretty rhythmical 'Spinning-wheel Song.'

Mr. Graves shows in his "notes" that many of the poems in the volume are founded upon or suggested by native originals of greater or less antiquity. Were all the flaws and irregularities we have indicated to be traced to these sources, they would be none the less inexcusable. The true poet or artist, in working with rude or elementary materials, does not reproduce the crudeness or grotesqueness, nor imitate the laxity of rough craftsmen, who had no artistic standards to guide them. He harmonizes and combines, taking the gold only. In a song presented to us as an antiquarian curiosity we may accept without question such conceits as

I once loved a boy, and I trusted him true,
And I built him a bower in my breast;

but the instinct of a modern poet would lead him to avoid anything so strained and false. Yet so smitten is Mr. Graves with this particular fancy that he immediately reproduces it in another poem, in which he has no excuse for it. He seems to revel in such words as "sunburst," which he does not explain; and, allowing even for extravagance, what is the meaning of "O sweet sea-spice"?

After finding so much fault, it is pleasant to be able to say that in this volume, along with a great deal that is singularly weak and blundering, there are some good things. Indeed, the bad and the good are thrown

together with an apparent want of perception which is surprising. We can quote with pleasure the following:—

We have dark lovely looks on the shores where the Spanish

From their gay ships come gallantly forth,
And the sweet shrinking violets sooner will vanish
Than modest blue eyes from our north;
But oh! if the fairest of fair-daughtered Erin
Gathered round at her golden request,
There's not one of them all that she'd think worth
comparing [!]

With Nancy, the pride of the west.

You'd suspect her the statue the Greek fell in love with,

If you chanced on her musing alone,
Or some goddess great Jove was offended above with,
And chilled to a sculpture of stone;
But you'd think her no colourless classical statue
When she turned from her pensive repose,
With her glowing grey eyes glancing timidly at you,
And the blush of a beautiful rose.

Have you heard Nancy sigh? then you've caught the sad echo

From the wind harp enchantingly borne.

Have you heard the girl laugh? then you've heard the first cuckoo

Carol summer's delightful return.
And the songs that poor ignorant country folk fancy
The lark's liquid raptures on high
Are just old Irish airs from the sweet lips of Nancy,
Flowing up and refreshing the sky.

And though her foot dances so soft from the heather
To the dew-twinkling tussocks of grass,
It but warns the bright drops to slip closer together
To image the exquisite lass;

We've no men left among us, so lost to emotion,
Or scornful, or cold to her sex,
Who'd resist her, if Nancy once took up the notion
To set that soft foot on their necks.

Yet for all that the bee flies for honey-dew fragrant
To the half-opened flower of her lips,
And the butterfly pauses, the purple-eyed vagrant,
To play with her pink finger-tips;
For all human lovers she locks up the treasure
A thousand are starving to taste,
And the fairies alone know the magical measure
Of the ravishing round of her waist.

The following song indicates a higher and purer faculty than the author himself has perhaps become aware of:—

Some go smiling through the grey time,

Under naked, songless bowers:

Some go mourning all the May time,

Mid the laughing leaves and flowers,

Why is this,

Rosy Bliss

Comes to kiss Winter grey?

Why, ah! why

Doth Sorrow sigh

On the lap of lovely May?

Happy Love with song and smiling,

Through the withered woodland goes:

Hapless Love hath no beguiling

From the redbreast or the rose.

This is why

Woods may sigh,

Flowers die and hearts be gay:

This alas!

The piteous pass

That leaves us mourning all the May.

Of quite another kind, 'Father O'Flynn's' is less original than it is humorous and spirited; but it will have many admirers. On the other hand, 'The Fairy Branch,' an attempted rendering of some length in blank verse of a Celtic tale, shows the weakness of a hand inexperienced in that form of poetic expression.

Pugilistica: being One Hundred and Forty-four Years of the History of British Boxing, &c. By Henry Downes Miles. Vol. I. (Weldon & Co.)

MR. MILES is obviously well equipped by inclination and exceptional qualifications to

become the historian of the ring. His acquaintance with its doings and his personal knowledge of the professors of pugilism "extend over a retrospect of more than forty years," for a considerable period of which he was a reporter of prize-fights for *Bell's Life in London* and other journals. Such a vocation would not be voluntarily chosen by many men with his ability; but Mr. Miles found pleasure in his work, and devoted his attention to the "noble art" of self-defence and all that concerned it. His work may be accepted as the most elaborate and interesting on the subject treated, and, considering the condition and prospects of pugilism, it will probably be the last. The scheme is logical and methodical. After an introduction, which deals with boxing in its various forms among the ancients, and the revival of the art in Italy, when Torrigiano, doubling his fist, gave such a violent blow to the nose of Michael Angelo Buonarrotti that he felt the cartilages yield "as if they had been made of paste," we are presented with a series of biographies of the principal English boxers, grouped chronologically in periods, the first of which extends from the championship of Fig to the appearance of Daniel Mendoza (1719-1791), and the last will reach from the appearance of Tom Sayers to the decisive battle of Heenan and King (1856-1863). In addition there is a bibliography of boxing and a list of the champions of England from Fig to Tom King, who is still alive, amusing himself in "taking prizes as a floriculturist at horticultural shows."

Mr. Miles would not seek to revive "the glory" of the ring. That, he thinks, is past. The "misconduct of its members and the degeneracy and dishonesty of its followers led," he freely admits, to its extinction. Still, he is of opinion that the ring had its "glory." We fail to see it. It is true prizefighters were once favoured by people of rank and tolerated by the general public. It was thought that the ability to batter and be battered till, as in the case of poor Sayers, nose, arm, and every rib in the body were in turn broken fostered in some way the manly qualities, and the most eminent professors of the practice were applauded from a spirit of patriotism. Majesty itself, in the person of King George IV., was a patron, and on the day of his coronation Tom Cribb and Tom Spring and other prizefighters, dressed as pages, guarded the entrance of Westminster Hall; and Mr. Miles relates with pride that his gracious Majesty, in passing down the Hall during the procession to the Abbey, "cast a pleasing glance upon the person of Mr. Jackson, by way of recognition, which convinced the commander-in-chief of the P.R. that he still lived in the memory of his beloved sovereign and former patron." At this period pugilists had their portraits painted by Royal Academicians, their praises sung by Byron, and their fights described by Hazlitt. This was the golden age of the ring. It must be confessed, however, that we have been unable to discover at any time during its prosperity that respectability which Mr. Miles claims for it and its supporters. The rough element was in its prime even more rough than in its decline,

while "the misconduct of its members" and "the dishonesty of its followers" at the most recent fight were more than equalled in its earliest years. The gallery of portraits here presented to us is an elaborate monument to what was an ugly ulcer in the body politic.

Mr. Miles has, of course, a friendly feeling for his heroes, whose vices he would have us suppose leaned to virtue's side. He seems especially desirous to keep well in view their manly and their gentlemanly conduct. So far as an unprejudiced reader can discover from the materials before him, the heroes exhibited their gentility only in a negative way. As a rule the successful pugilist became a publican, and in this position he had unusual opportunities of showing his gentlemanly nature "by refusing to sponge on his customers." Jack Randall, than whom "the prize ring in its palmyest day never exhibited a more accomplished boxer," and who acquired the *sobriquet* of "the Nonpareil," was perhaps an exception. He opened the Hole in the Wall, Chancery Lane, where "his constitution—he was a persistent drinker of ardent spirits—gave way." He was a martyr to gout, "complicated with a disorganization of the liver and a fatty degeneration of the heart," and, as "he never possessed the moral courage to say 'No' to a drop with every customer," he was carried off at the early age of thirty-four years. Cribb was a different sort of man. He refused to sponge—at least more than he could help. He, moreover, on various occasions "showed traits of a feeling, humane, and charitable disposition." Once, during his residence in the north of Scotland, he was accosted by a woman in distress:—

"Her story affected him, and the emotions of his heart became evident in the muscles of his face. He gave her all the silver he had in his pocket."

It is right to add that he was then living with the renowned Capt. Barclay at Ury, from whom we have the story and he probably had the silver.

George Maddox, who fought more battles than any other man of his time (1792-1809), was another hero who possessed many amiable qualities:—

"He never had a spark of resentment in his composition. His hardihood and resolution in the battle were not more remarkable than the coolness, almost stoical, with which he spoke of victory or defeat."

Indeed,

"George Maddox was as modest and independent as he was courageous. He never hung about sporting public-houses or low tap-rooms, and never sponged upon gentlemen, nor sought the patronage of the great. After a memorable fight he sunk into his desired obscurity, following his humble occupation, and content with his moderate earnings, as an industrious costermonger, a calling much more lucrative and numerous than in our times."

Champions and would-be champions, as might be expected, have for the most part been of the lowest class, mentally and socially. But there have been exceptions. Jackson, for instance, was the son of a builder, "by whom the arch was thrown over the Old Fleet Ditch, near the mouth of the River Fleet." He was "one of nature's gentlemen," and

"took a higher position in the social scale than any boxer who preceded or followed him, no

less from the firmness and urbanity of his manners, than the high requisites he possessed for shining as an athlete."

Mr. John Gully was another of "nature's gentlemen"; so much so that Mr. Miles expresses his inability to conclude a sketch of his life without remarking that,

"with the knowledge of the world, he united the manners of a well-bred man; intelligent and quick of observation, he united with those qualifications, when moving in a less elevated sphere, that proper sense of his own capabilities which generally attends intelligence and merit."

Mr. Gully became a publican; but, after for a few years earning general respect and some money, he retired from business, and was returned by Pontefract to the first Reform Parliament.

Would the reader like to read an extract from an account of a set-to in the palmy days of the ring before its degeneracy had begun? Here is a description, conceived and executed in the style familiar to our fathers, of the final rounds of the famous fight in September, 1811, between Tom Cribb and Molineaux the Black:—

"9. Lombard Street to a China orange. Molineaux was dead beat, and only stood up to encounter Cribb's ponderous blows. He ran in, Cribb met him with his left hand; the blow was tremendous, being doubled in force by the black's impetuous rush, Molineaux's jaw was fractured, and he fell like a log. He did not come to time within the half minute, but Cribb, wishing to show his superiority, gave away this chance, dancing a hornpipe about the stage, until—10. With great difficulty Molineaux got off his second's knee, only for fresh punishment. His rush was desperate, but equally unsuccessful, and he fell evidently from distress. 11. Here ended the contest. Cribb gave away another chance in the time. Molineaux's senses, however, were absolutely hit out of him; he was perfectly unable to stand, and a Scotch reel by Gully and Cribb announced the victory, while the very welkin echoed with applause."

No one will wonder at the result when one learns that while Cribb was under the care of Capt. Barclay, the first trainer in the country, Molineaux was

"left to the government of Tom Belcher and Richmond, who made him an instrument of getting money, by carrying him round the country to exhibit sparring, and, to keep him in good temper and pliable to their wishes, allowing him to drink stout and ale by gallons. It is said that on the morning of the fight he bolted a boiled fowl, an apple pie, and a tankard of porter for his breakfast."

There are supposed to be some points of resemblance between this account and the first report, furnished by Homer, of a prize-fight at the funeral of Patroclus, which, according to Mr. Miles, "came off 1184 years B.C., in the last year of the siege of Troy, anno mundi 3530." The learned reader curious in parallels may refer to the twenty-third book of the Iliad.

Mr. Miles has collected a vast mass of collateral information which serves to make his work valuable to others besides the admirers of the extinct ring. He is undoubtedly the most industrious historian of British boxing.

NOVELS OF THE WEEK.

A Modern Greek Heroine. 3 vols. (Hurst & Blackett.)

Clear Shining after Rain. By C. G. Hamilton. 2 vols. (S. Tinsley & Co.)

Strangers Yet. By Sarah Doudney. (Isbister & Co.)

Memories of Troublous Times: being the History of Dame Alicia Chamberlayne of Ravensholme, Gloucestershire. By Emma Marshall. (Seeley, Jackson & Halliday.)

Le Forestier. Par Jules de Glouvet. (Paris, Calmann Lévy.)

Inès Parker. Par Mario Uchard. (Same publisher.)

THE author of 'A Modern Greek Heroine' has chosen an attractive title for a very attractive story, but, with every desire to give full latitude to a writer who is capable of excellent work, we cannot admit the claim of such a story to such a title. It is needless to say what kind of thing would naturally be expected in a romance or an historical narrative dealing with the acts and fortunes of a modern Greek heroine. The reader who sees a three-volume novel announced with this name looks forward, perhaps, to a story based on an episode of the revolutionary war, or to a pure fiction with an historical setting, or, at least, to a fiction possessing the local colour and tone of modern Greek life. If he sends for the book to the circulating library, and finds a couplet on the title-page from a Cretan poem—"Bourbachokátzouli with the long tresses, who fought bravely though she was but a girl,"—and, glancing through the volumes, perceives that Bourbachokátzouli is indeed the name of the heroine, his first expectations are strengthened, and he sits down with definite anticipations. His disappointment is justified when he discovers that the story is, after all, thoroughly English; that Bourbachokátzouli's experiences are gained amongst English and French people, clergymen and artists; that the narrative clings to England all through; and that the only approach to a modern Greek colouring, beyond the name of the heroine, is an occasional scrap of Greek, a Greek song in English dress, and a remote allusion or two to the land of Greece. So much it is necessary to say, if only because it would be unfair to the author to leave a false impression on the mind of any one who might turn to his book for what is not to be found there. But it would be equally unfair not to add that this romance is quite strong enough to stand on its merits, without any assistance from its title, and also (which is more to the purpose) that Miss Valettas is carefully drawn after an ideal which has several distinctly Greek characteristics. She is subtle, ingenious, full of resource, large-hearted in adversity; she is insincere, untruthful when it serves her turn, a schemer, and an actress—yet frank and candid at intervals, and especially with those whom she likes. Whether sincere or insincere, her creator moulds her in such form that the reader loves her throughout, and admires her even more than he loves. The author may be congratulated on a pretty and clever story, which, if it be a first essay in fiction, is unusually successful. It is the work of a refined and perhaps scholarly mind, and is carried out with considerable skill.

"A great peace fell upon Lucia's spirit after she had despatched her letters to Aline and Henry." Lucia, the heroine of Mr. (?) Hamilton's story, is a singer in the opera at Berlin, and has a very sorrowful past.

"Like some odorous plant bowed to the earth with the weight of its own flowers, saturated with night-dew, Lucia had been crushed; now the drooping tendrils were raised, and twined around their strong support. She leant as of old upon her guardian, reposed as calmly as a child in its mother's arms."

This is the exordium of an impassioned and religious love story, made up of heavy rain and ardent sunshine, and, to pursue the metaphor a step further, of stout umbrellas and dainty parasols. In the first few pages we learn that Henry loves Lucia, that Aline loves Henry, that Rivers loves Aline, and that Aline is Lucia's sister. This is the framework of the plot, and the perversity of Henry gives rise to a good deal of complicated weaving. Lucia, who begins by returning Henry's love, sets herself heroically to divert his affections from herself to her sister, who had a prior claim upon him. How she succeeded, with what result to Aline and to her own heart, the author tells quite well enough to make 'Clear Shining after Rain' a passable story. To its pages, therefore, the curious reader may be referred, and if he can overcome a certain notion of incongruity in the strong expressions of sensuous and of spiritual exaltation, he will find sufficient in these two volumes to reward him.

Miss Doudney's story, that of a wife who conceals her humble parentage from her husband, from an unworthy fear of his pride being greater than his love, is better told than tales of the semi-religious kind often are. In the sharp-tempered Dissenting sister, who mingles with her jealousy of her sister's advancement in marrying Canon Charter indignation at the "heaven-dishonouring, soul-destroying pride of these clergy," we have an excellent sketch of character. Through the benign influence of Emily's own "pastor" and husband, the externally bitter rind is removed from what is at bottom an honest and not unloving nature, and Emily is reconciled, though not united, with her sister's family. Madeline is less satisfactory. There is so little of her altogether that a purely repulsive portrait seems inartistic. Winifred, the heroine, is well matched with her clergyman. For the rest, the descriptive passages are good, especially of the fen district round Ely, and the illustrations pretty.

Mrs. Marshall has written many works of fiction, we cannot at the present moment call to mind how many. Such of them as we have read do not seem calculated for any large measure of success among the novel-reading public. They are too homelike and their realism of far too quiet a nature to suit the excitable brains which require the strong stimulant of the sensation novel. There are, however, people who, all moral considerations apart, do really prefer tales wherein domestic life is made, on the whole, to seem the lovely thing which it usually is among good people rather than to have it pictured to them as a fierce tempest. Villainy is, after all, rare and virtue not uncommon, and it is not to be expected that what Mr. Henry Kenelm

Digby called the "common things in relation to beauty, virtue, and truth" should be entirely unrepresented in literature. Mrs. Marshall usually does this with a fair measure of success. The book before us certainly does not reach the high standard of her 'Christabel Kingseote,' but it is nevertheless a very pretty tale. The times are those of Charles I. and the Commonwealth, and the manners are very fairly represented. Of course, people did not speak then in the sort of sentences which Mrs. Marshall has constructed for her characters, but a similar objection applies to every work of fiction which deals with by-past times. A far greater error than any blunder in mere verbal costume has been avoided: there is no violent political or religious partisanship. Mrs. Marshall thinks the act of putting the king to death evil, and she has some sympathy with the early members of the Society of Friends, but further than this it would not be easy to extract from her tale any of her personal opinions. The account of the siege of Gloucester is well done. There are some illustrations, too, which do not detract from the value of the book.

M. de Glouvet is to be congratulated upon having hit on a very fresh subject and having treated it with no little skill. Only in some of the earlier and happier efforts of Paul Féval has the forest life of the great woods which stretch westwards from the Beauce and the Orléanais towards Brittany and Maine been handled so lovingly, while not even there has it been set forth with such elaborate precision. M. de Glouvet is a realist in so far as this elaborate description goes, and for once it is completely in place. Except Mr. Jefferies, we know no living writer either in France or in England who has treated the wild life which is still possible in civilized countries with such minuteness, and at the same time with so artistic a touch. 'Le Forestier' has, moreover, a central interest of character sufficient to give to it unity and narrative interest, and to take it out of the class of mere collections of *paysages* and naturalist sketches. The figure of Jean Renaud, woodman and poacher—the latter because of a natural hunting instinct, not because of any sordid love of illicit gain—does the author nearly as much credit as his drawings of the forest and of the beasts that inhabit it, though the latter are vivid enough to remind one of M. Lançon's etchings. The account of a wild boar hunt, with which the book opens, is particularly attractive to English readers because of the unfamiliar nature of the sport. In the sketch of Besnardeau, the libertine timber merchant, M. de Glouvet has perhaps permitted himself some rather corrupt followings of M. Zola; but, after all, these traits are fairly connected with the general story and with the fate which, in the war of 1870, befalls the "king of the forest," who sacrifices himself for his enemy the ranger. Good work as has already been done in the way of working up the endless diversities of local colour in the vast country called France, there is room for much more. Nor have we lately seen a better specimen of such work than M. de Glouvet's book.

The admirable Paul de Florac somewhere suggests that it is a mistake to adopt the moral institutions of another country *à demi*.

M. Uchard's novel may be said to illustrate this sagacious dictum. Marcel Chabal, his hero, is a very Parisian young man, and Inès Parker, his heroine, is an exceedingly American young lady. Without venturing to pronounce positively on American manners, we should say that even in that country of liberty it would be thought odd for a young man and a young woman to make a two days' trip by railway without chaperon or dragon. At any rate, M. Chabal fails to adjust himself to the situation and is famously punished, though of course things come right in the end. M. Uchard has managed his story with some skill and some power. The hero must, indeed, be pronounced rather a shabby person, not so much by reason of the unlucky slip already alluded to as because he avowedly tries to get out of what he thinks may be a compromising affair, and then avowedly returns to his allegiance, having in the interval ruined himself by gambling, and having heard that the fair Inès is an heiress. Also, M. Uchard, in trying to be knowing in things English, has made some very ludicrous blunders. For instance, Inès, in one of her caprices, arrays herself in male aquatic garments. Then says her biographer, "On eût dit quelque joli *fellow* échappé d'Oxford ou de Cambridge en costume de yachting." Where, we wonder, did M. Uchard get the notion that personal beauty was a *sine quâ non* for a fellowship? The prettiness of Dons is certainly a delightful imagination, and their escape from the rigid proprieties of the universities "en costume de yachting" is also sufficiently pleasing. It is much to be feared that some wicked person has been hoaxing the guileless M. Uchard.

THEOLOGICAL BOOKS.

The Imitation of Christ. Being the Autograph Manuscript of Thomas à Kempis reproduced in Fac-simile. (Elliot Stock.)—This is a reproduction in fac-simile of the well-known manuscript of the very famous book 'De Imitatione Christi,' in the autograph of Thomas à Kempis. The whole volume, which is entirely in the same handwriting, is not given—only that portion at the beginning which contains the four books of the 'Imitation'; nine other short devotional treatises follow it. The original volume is small, about four inches and a half by three and a half; with the exception of a few leaves on vellum, the material is paper. The handwriting is good and generally clear; the character that of a practised, if not of a professional, transcriber. Originally the manuscript belonged to the monastery of Mount St. Agnes, near Zwolle, which Thomas à Kempis entered as a novice in his twenty-first year, and he lived there all his life. He was employed in their Scriptorium, for other manuscripts are known to have been transcribed by him for the use of the community, some of which have been destroyed or lost sight of, among them especially a Bible and a Missal, to which were appended the same kind of note as at the end of this manuscript, that they were "finished by the hand of brother Thomas à Kempis." About the year 1570, during the troubles in the Netherlands, the monastery was destroyed and many of the brethren took refuge at Louvain. Their visitor-general, Johannes Latomus, carried the present volume away with him to Antwerp, giving it in 1578 to Jean Bellière, one of the chief printers in that city. This Bellière had two sons, who were members of the Society of Jesus, and, probably under their influence or advice, he gave it to their house at Antwerp, whence it

passed, on the suppression of the order, into the Burgundian Library at Brussels, and there it is now preserved. The history of the manuscript is, therefore, certain, and few books of the same date can show so good a pedigree. In June, 1877, we reviewed a trashy book, written by a Mr. Kettlewell, on "the authorship of the 'De Imitatione.'" His object was to prove the claim of Thomas à Kempis; and the impression left by the author was not merely that he utterly failed in the attempt, but that, if he could be said to have proved anything at all, it was against, instead of in behalf of, his client. This fac-simile is preceded by a short introduction by Mr. Charles Ruelens, Keeper of the Manuscripts in the Royal Library at Brussels. Naturally Mr. Ruelens insists upon the fact that the 'Imitation' was written, not as a mere transcriber, but as the author, by Thomas à Kempis. The manuscript is important from its date, even if he were only the copyist; but if he could be proved to have been the author, the interest and value of the book would be increased a thousandfold. Few libraries in the world could show a more desirable possession. And, in its degree, the same increase of interest would attach itself to the fac-simile published by Mr. Stock. Of course, nobody pretends that this is the first copy of the 'Imitation,' the first draft of it from the hand of the author. That it is a mere transcript is beyond all doubt or dispute. Still, if à Kempis were the author, there would be an equal interest and an equal authority given to the text which would be given to a play of Shakspeare, fairly copied in his later years by his own hand, without erasures or corrections. The same kind of reckless assertion is to be observed in this preface or introduction as in Mr. Kettlewell's book. For example, Mr. Ruelens tells us that "a controversy arose in 1604" about the authorship of the 'Imitation,' as if it were then for the first time called in question. Yet every one knows, who has ever heard anything about it, that even before the death of à Kempis himself the claim of John Gerson had spread widely abroad. Again, we are assured that "the last embers of the controversy are dying out," and that "the attempts of those who still try to rekindle the fire are powerless." But there is not a single new argument, even of the lightest weight, proposed to support all this unqualified assertion. In fact, the manuscript is insisted on, and nothing more. The signature at the end, common enough in mediæval manuscripts, is nothing new; "Finitus et completus per manus fratris thome Kempis" suggests no argument which would not equally prove the transcriber to have been the original author of the Bible. We would repeat what was said in our review of Mr. Kettlewell's inquiry, that where so much difficulty and obscurity exists, we are disposed to believe in the claim of John Gerson rather than that of Thomas à Kempis; and we cannot reasonably account for the existence of copies of the 'Imitation,' published during the lifetime of à Kempis, which bear Gerson's name as the undoubted author, unless there had been good grounds at the time for knowing it. And—much more than this—the book has internal evidence, over and over again, that the author must have had large experience of life in the world and amongst men and women. That a mere monk, who entered a monastery in his youth and never left its walls, could have written the 'Imitation' cannot possibly be accounted for by any amount of natural abilities or personal piety; inspiration alone could have supplied the power. Nevertheless, though we regard à Kempis as nothing more than the copyist of the 'Imitation,' our hearty thanks are due to the publisher of the fac-simile and to M. Louis Alvin, the chief librarian of the Brussels Library, by whose permission this celebrated manuscript has been reproduced. Nothing can be more praiseworthy than the care and accuracy which have been spent upon it: the ink and paper are ex-

cellent, so good that we may almost suppose we have the original in our hands. So far as accuracy is concerned, photography adds the assurance that there can be no possible error of transcription. A pretty and suitable style of binding (taken from a contemporary Dutch Horæ) completes the merits of a very charming and desirable little volume. One omission alone is to be regretted, viz., the inscription at the end. A fac-simile of this, "per manus fratris thome Kempis," &c., might easily have been given in the preface.

Le Pasteur d'Hermas: Analyse accompagnée d'une Notice, d'Extraits et de Notes, par M. C., comes to us from Messrs. Fischbacher, of Paris. A great impetus was given to the study of the apostolic fathers by the labours of Von Tischendorf, Dressel, Hilgenfeld, and especially by the exhaustive edition elaborated by De Gebhardt, Harnack, and Zahn. In England, since Bishop Jacobson's now antiquated work, Bishop Lightfoot has made some contributions, and Dr. Donaldson has traversed the whole field with a competent knowledge of its varied contents. The French work bearing the initials "M. C." is confined to the Shepherd of Hermas. Without giving the text either in Greek or Latin, it produces large extracts in French and subjoins notes. The editor's object is the production of Hermas's views of religion and morals, the picture he gives of the Roman Church, A.D. 130-150, the conduct of its members, and its theology so far as Hermas reflects it. The subject is well handled, the opinions of the Roman writer being clearly and fully shown. Hence the treatise forms a supplement to the editions of De Gebhardt and Hilgenfeld, which are chiefly occupied with the restoration of the Greek and Latin texts. The commentary founded on the latest edition is good and valuable. Whoever wishes to know the state of opinion and practice in the Roman Church at the close of Hadrian's reign will derive much information from its pages. The picture of the Roman Church here presented is a dark one. Society was corrupt. Bad men belonged to it, not merely such as were heretical in doctrine, but those whose conduct was disgraceful. Vicious men dishonoured the Christian name. The Church had lost its original purity and integrity. Some critics think that Hermas presents an exaggerated description of the community, and that his view is gloomier than the facts could have warranted. They find it difficult to believe that there was so much deterioration and corruption in the Church towards the middle of the second century. It is impossible to determine the accuracy of the author's statements on this head, just as it is impossible to say whether his theological belief was the prevailing one. It is well known that the Shepherd of Hermas is divided into three parts, consisting of visions, commandments, and similitudes. It is, in fact, an Apocalypse, a series of revelations made to Hermas by celestial beings. The fact is worthy of notice that some of the fathers whose authority in settling a canon of the New Testament was not small cited the work of Hermas as Scripture. It was extensively read in churches during the second half of the second century, and often classed with the canonical productions. No distinct line was drawn between it and them. This is a sufficient proof of the absence of critical sagacity in the men who took the initiative in forming a canonical list. Another noticeable fact is the omission of all express quotation of the New Testament, and the citation of an apocryphal production called 'Eldad and Modad.' We may conjecture that Hermas was acquainted with the gospels and St. Paul's epistles; but it can hardly be proved that he was. Nor can it well be asserted that his work exhibits any clear token of his having used the epistles of Peter, though Zahn confidently affirms it. Instead of familiarity with the New Testament, he leans upon the Old

and upon Jewish Apocalypses. A good deal of space is given in 'Le Pasteur d'Hermas' to the point that Hermas's belief is purely monotheistic, and that he betrays no knowledge of the doctrine of the Trinity. The notes A, B, C, discuss this topic not only with reference to Hermas, but to the New Testament and the early fathers. Here the commentator is doctrinal and partly controversial. But he is evidently master of the subject, and brings together appropriate testimonies. Another point which receives full examination is the early episcopate of Rome. It is easy to show the non-existence of an episcopate there in the time of Hermas. One bishop did not preside over the church of the metropolis when this work was written. There were presbyters striving for mastery, but a monarchical organization did not yet exist. On this matter the Shepherd's testimony is weighty, if the Muratorian fragment be correct in saying that Hermas was the brother of Bishop Pius. But it contradicts Irenæus's statement, and can hardly be reconciled with internal evidence furnished by the work itself. The little book of M. C. will amply repay perusal, and may be recommended not only to the scholar but the general reader. All who are interested in the progress of early ecclesiastical literature may read it with profit.

The Hibbert Lectures, 1879.—Lectures on the Growth and Origin of Religion as Illustrated by the Religion of Ancient Egypt. Delivered in May, 1879, by P. Le Page Renouf. (Williams & Norgate.)—The Hibbert Lectures as hitherto treated must be considered a philosophical inquiry into religions of different kinds, and the result of the investigations has not been tested by theologians. As yet few religious systems have been examined, and a large crop of faiths remains behind to complete the curriculum of comparative religions. The religion, or, as it is called in common parlance, mythology, of Egypt has properly been taken early. It is probably the oldest form of religious thought that existed amongst the different nations of the Asiatic world, and is only rivalled by Chaldean myths. The mythology of Egypt has lately received much attention from the Egyptologists, but hitherto different opinions have prevailed, and to the plurality of gods is added the diversity of theories. The general principle which has been adopted appears to be to examine all the texts on the subject and deduce from them a general view of Egyptian religion or mythology. There is another mode of investigation yet to be tried, the examination by periods, the careful consideration of the religious ideas developed during the earlier and later periods of the Egyptian monarchy, and the changes due to different ages and various schools, the rise and fall of ideas introduced by Semitic or other influence, and the monotheism of a later age, also the esoteric ideas of a falling faith. To supply the reader with a knowledge of the subject, Mr. Renouf has gone over a deal of extraneous, but probably necessary, matter, which forms an introduction to the subject. There is, no doubt, great difficulty in determining the exact meaning of abstract terms or metaphysical ideas in Egyptian, and accordingly Mr. Renouf has devoted considerable research to finding the philological origin and exact meaning of the word *neter* or god. This he supposes meant "power" or "force," and he maintains that in the ethical treatises it means the sole or universal Being, and that under the polytheism lay *perdu* the monotheistic idea of one god. He follows in this respect the ideas of the late De Rouge. In the contemporaneous monuments, however, gods swarm over the sculptures. It must not, however, be supposed that Mr. Renouf has not treated on the gods in detail, as he discusses such questions as the Triads, Enneads, local deities, the anthropomorphic nature of the gods, and the esoteric explanations of certain deities, their genesis, genealogy, and functions.

Some of the esoteric explanations of the types of the Pantheon are of the oldest period; others of the more recent age of the Greek and Roman dominion, when explanation was deemed an apology against adverse faiths. Connected with the mythology was the idea of the soul, its nature and destiny. Mr. Renouf has touched on these points, especially the principal ones; but the scenes of the Egyptian Hell would require another series of lectures, and research into the rise and fall of the dogmas relating to the soul, the future judgment, the metempsychosis, and the changes undergone by the soul itself in the future state. Mr. Renouf has pointed out that no Egyptian ideas of any importance are to be discovered in Greek, Roman, or Hebrew literature; yet there can hardly be a doubt that Neo-Platonism derives to some extent developments from Egyptian ideas. Altogether the work of Mr. Renouf is an excellent contribution to the subject, for, without degenerating into a mere exposition of details, it grasps the entire subject; and the general inquirer will find enough to suit his purpose and give him a sound comprehension of the condition of investigation into the mythology and the mystical and leading doctrines found in Egyptian texts. No point of interest has been omitted, and several are admirably elucidated. In fact, it is the last word on the subject, and, like most last words, is the best, as it does not embody, but rejects, the errors of its predecessors.

SCHOOL-BOOKS.

A Manual of English Composition, with copious Illustrations and Practical Exercises. By T. D. Hall, M.A. (Murray.)

MR. HALL is scarcely justified in assuming that there was no such thing in existence as "a really serviceable class-book of English composition" when he undertook to prepare one. At the same time it must be admitted that his work is fairly entitled to be so described. It contains a larger number of exercises than are intended to be written by any one student, each being left to make his own selection from them. This is a good feature, as is also the abundance of hints for the assistance of the young writer. More than a third of the volume is occupied by "Various Practical Rules and Suggestions," which consist in a great measure of warnings against prevalent erroneous forms of expression, with numerous illustrative extracts, the faults of which are pointed out, as also the various modes in which they might be avoided. It may be questioned whether it was necessary to devote so much space to the exposure of faults which are obvious to any one properly grounded in the principles of grammar. Mr. Hall rightly says: "Style, it cannot be too strongly urged, is no mere mechanical thing"; but the prominence he gives to the mechanical structure of sentences in this portion of the work is likely to excite in the mind of the reader the very idea against which he so strongly protests.

Class-Book of French Composition. By L. P. Blouet, B.A. (Hachette & Co.)

THE English which M. Blouet gives to be translated into French consists of amusing anecdotes and interesting extracts from standard authors and periodical literature. These are accompanied by notes containing proper renderings of technical words and idiomatic phrases. As a means of acquiring skill in writing French for ordinary purposes the work is all that could be desired; but its value would have been still greater if it had contained a larger proportion of passages in a higher literary style.

Das Wirthshaus im Spessart von W. Hauff. Edited, with Notes, by A. Schlottmann, Ph.D. (Cambridge Warehouse.)

THIS is a great improvement on the German reading books with which teachers are familiar. It consists of a main story, complete in itself,

and serving as a thread to which four or five subordinate ones are attached at various points. There is an abundance of exciting interest and romantic adventure, with a larger preponderance of the supernatural element than is likely to suit grown-up readers, though it may be rather a recommendation to the youthful class for whom the book is intended. The moral teaching is healthy, but occasionally too apparent. The German is remarkable for its easy flow and vivid force, while it has for English readers the further advantage of abounding in conversational and idiomatic expressions. These are admirably rendered in the notes, which give correct explanations of the origin and meaning of words, with frequent references to cognate words and corresponding phrases in old and modern English, and at the same time convey much useful grammatical knowledge. Both the work itself and the manner in which it is edited are worthy of all praise.

Simple English Poems.—English Literature for Junior Classes in Four Parts. Edited by H. C. Bowen, M.A. (C. Kegan Paul & Co.)

Choice Poems and Lyrics for Study and Delight. Edited, with Notes and a Preface, by J. T. Ashby. (Relfe Brothers.)

POETRY has not generally received the attention it deserves in schools. It has too often been treated as a mere amusement, or at best an accessory study, which young people may be left to pursue for themselves or not, as they feel inclined, rather than an indispensable element of good education, requiring the guidance and assistance of a qualified instructor. Mr. Bowen, rightly regarding it as fairly entitled to form part of regular school work, has done a kindness to both teachers and scholars by preparing an admirable selection of poems, admirably edited, in a cheap and convenient form, which would be still better if the covers were stouter. His notes, like the poems, are judiciously adapted for young readers, and not only supply every sort of information necessary to render the text perfectly understood—including a correct and adequate explanation of the origin and proper meaning of words—but call their attention to special features of thought and style, thus enabling them to appreciate the excellence and enjoy the beauty of the poetry, as well as thoroughly enter into its meaning. In this way the intellect is strengthened, the taste formed, and the character improved. Mr. Bowen has added to the value of his publication by prefixing to each volume some excellent suggestions to teachers with regard to the mode of using it. He says the poems are not intended to be committed to memory, but it is highly desirable that this should be done as much as possible (after they have been thoroughly studied) as a means of strengthening the memory and storing the mind with beautiful thought and language. We have noticed one or two slight inaccuracies in Mr. Bowen's brief but admirable biographical and critical accounts of the various poets. Thus, in that of Tennyson, it is stated that "on the death of Wordsworth in 1851" he became Laureate, though in that of Wordsworth the true date, 1850, is given. Again, Mr. Longfellow is said to be still Professor of Modern Languages at Harvard University, the fact being that he was succeeded in that office by Mr. Lowell in 1855.

Mr. Ashby's work is in every way inferior to Mr. Bowen's. The poems, though more numerous and varied, are far less deserving of the title prefixed to them, being rarely remarkable for excellence either of substance or form. Mr. Ashby has shown an undue preference to American poets, and allowed minor English poets to occupy too large a space. He has also too often given mere fragments instead of entire poems, sometimes without any indication of omission. The few explanatory notes and brief accounts of the writers are good so far as they go.

Elementary Notions of Logic: being the Logic of the First Figure, designed as Prolegomena to the Study of Geometry. By Alfred Milnes, M.A. (Sonnenschein & Allen.)

THIS little book may be recommended to those who for any reason are in want of a clear and careful introduction to the more elementary parts of logic. Its compiler entertains the opinion that in all subjects teaching is made more effective if at the beginning the elementary notions are extracted and treated completely than if the whole of a subject is taken in hand from the first. Accordingly he limits himself in logic to the logic of the first figure. This portion of the subject, he thinks, may also serve as prolegomena to the study of geometry. Both the design and the execution of this little manual seem to be good, but there are several respects in which it is susceptible of improvement. In the first place, the boundaries of the portion of the subject which the writer has chosen have not been consistently kept in view. This danger was indicated clearly enough by the title, which implies that the logic of the first figure is sufficient, by way of prolegomena, for the study of geometry. It may be so to an accomplished logician, but certainly is not to a beginner. And this conclusion is confirmed by an inspection of the contents of the manual, for under the logic of the first figure we find treated, *inter alia*, hypothetical syllogisms constructive and destructive, reasoning *à fortiori*, and *reductio ad absurdum*—all very necessary as prolegomena to the study of geometry, but not in any intelligible sense parts of the logic of the first figure. The chapter on "Oppositions and Conversions," again, is crude, and might be rewritten with advantage. For instance, the reader is there told that the two propositions, "All Japanese are not-Europeans" and "No Japanese are Europeans," i.e., an indeterminate universal affirmative and a universal negative proposition, have the same meaning, and may, therefore, be treated as identical, although he is repeatedly told that logic has to consider the form only, and although it would follow that it makes no difference whether the negative particle belongs to the copula or the predicate. The term "opposite," too, which is used to designate the first of these two propositions, relatively to the corresponding A proposition, is an ideally bad one, having already another and a much wider meaning. Other blots in the book may be removed with less trouble, e.g., on p. 20 the writer is evidently unaware that a "specific difference" is a difference constituting an "infima species," and is not a mere equivalent for "differentia." There are signs, too, of a bad habit, imperfectly overcome, of using the technical words of logic in non-technical senses, e.g., the diagrams which illustrate propositions and syllogisms are spoken of as "figures" (p. 47), and, again, the expression "a particular proposition" is used (p. 45) in the non-logical and very colloquial sense of "any proposition," propositions of the type of A and E being immediately quoted as instances of such "particular propositions." Notwithstanding these faults, however, the manual is a careful piece of useful if unpretending work.

OUR LIBRARY TABLE.

THOUGH in her *Six Life Studies of Famous Women* (Griffith & Farran) Miss M. Betham-Edwards expresses a wish "that critics were often.....authoritatively silenced once and for all," yet we venture to offer some remarks on this book; and perhaps even Miss Edwards would rather have her book noticed than neglected. She tells her readers "that a brief biography, to be read at a sitting without fatigue, yet so comprehensive as to embrace the leading features of life and character, is one of the most attractive forms of popular literature." And she adds that "the object of the present work.....is rather to popularize less known memories of remarkable

persons than to abridge those already famous." The design thus stated has been fairly, but only fairly, carried out. No fault can be found with the memoirs on the score of undue length, and in most of them one or two new or little known details are told of the persons of whose lives they treat. The book may serve to occupy the leisure half-hours of intelligent or ambitious girls. But in no one case do the memoirs give a full and clear picture, even in the merest outline, of the persons whom they represent. Nor is this failure entirely due to the small amount of space which the writer has allowed herself; for she has found room for numerous though short accounts of matters which have but little connexion with her subject. For example, in the memoir of Alexandrine Tinné, the African explorer, she indulges in a brief but general account of African exploration, including the discoveries made by Stanley, by Cameron, and others long after Miss Tinné's death, and also makes comparatively long extracts, descriptive of African scenery, &c., from the writings of Dr. Heughlin, only because he was one of Miss Tinné's companions. This space would have been more suitably occupied with a rather more full account of Miss Tinné's own adventures. The women whose lives are told in this book are Fernan Caballero, the Spanish novelist, of whom no biography was ever before written; Alexandrine Tinné, of whom we shall have a word to say presently; Caroline Herschel, astronomer and mathematician; Marie Pape-Carpantier, who may be regarded as one of the founders of elementary education as it at present exists in France; Elizabeth Carter, the translator of Epictetus; and Matilda Betham, whose only claims to be a "famous woman" seem to be that she had certain famous friends, and was the aunt and godmother of the writer of this book. The memoir of Miss Tinné is disappointing and in some matters inaccurate. For example, Miss Tinné was born on the 17th of October, 1835, and not, as Miss Edwards says, in 1839; and her father was not "an English merchant long resident in Holland," but a Dutch merchant long resident in Demerara, who, after the cession of that colony to the English, was naturalized in England and took up his residence at Liverpool. Again, the murder of Miss Tinné, on the 1st of August, 1869, was even more tragic than is represented in Miss Edwards's account. The murderers were not all Touaregs. One of her own attendants—Mohammed, a Tunisian—conspired with certain Touaregs to rob and murder her. She was actually cut down by a Touareg at the door of her tent; and she lay slowly dying for twenty-four hours, no one daring to approach her. For the satisfaction of the readers of Miss Edwards's book, it may be added that Mohammed and four of his accomplices were captured, and after a trial which lasted for several months were condemned to imprisonment for life. The murder seems to have been partly due to greed, partly to fanaticism. The life of this strange woman and bold explorer would make a capital story, but Miss Edwards has not turned the opportunity to account. Against one feature in Miss Edwards's book it is necessary to protest. She too frequently introduces herself, as when she says that "the present writer" saw a bull-fight, and "the present writer" did various other things; and she has an odd habit of advertising her own books previously published. For instance, happening to write of Spain, she advises her readers to "see the present writer's 'Through Spain' for an account of an easy and pleasant journey performed by two ladies some years ago." We may conclude with two good stories told by Miss Edwards, these being not new, but probably little known. Elizabeth Carter, having translated Epictetus, and being advised to prefix a life of that author to her translation, answered that "whoever that somebody or other is who is to write the life of Epictetus, seeing that I have a dozen

shirts to make, I opine.....that it cannot be I." And Matilda Betham wrote, "I was sent to school as a child to learn sewing, and to prevent my too strict application to books."

We have on our table three college calendars,—that of the University of St. Andrews, published by Messrs. Blackwood, which contains, besides the usual matter, the examination papers set for the L.A. certificate granted to women; that of the University College of Wales, which seems still to impose too many subjects on its professors (how can one man teach all the "ologies"?); and that of the University of Tokio, from which we gather that young Japan is expected to know "the nature and incidents of the Roman Patria Potestas."

We have received from Calmann Lévy, of Paris, an excellent work by "Henri Rivière," apparently a captain in the French navy, entitled *Souvenirs de la Nouvelle Calédonie*, which gives a very picturesque description of the islands and of the recent Kanaka insurrection.

We have on our table *The Resources of Queensland*, by J. Bonwick (Silver),—*Phonetic Method of learning French*, by D. Smith (Haughton),—*An Elementary Grammar for Standard II*, by J. B. Whicker (Bideford, E. H. Ridley),—*Studies for Candidates in Select Plays of Shakespeare: 'Hamlet' and 'King Henry V.'*, by the Rev. John Hunter (Longmans),—*Melody Piece Book*, compiled by Rev. W. J. Denman (Murby),—*On the Classification of Languages*, by G. Oppert (Trübner),—*The Geological Antiquity of Insects*, by H. Goss (Van Voorst),—*Proceedings on Laying the Memorial Stone of Wilson Hall of the University of Melbourne by the Hon. Sir S. Wilson (Melbourne, Stillwell & Co.)*,—*Bicycles and Tricycles of the Year 1879-80*, by H. H. Griffin ('The Bazaar' Office),—*Destruction of Life by Snakes, Hydrophobia, in Western India*, by an Ex-Commissioner (Allen),—*A System of Moral Science*, by L. P. Hickok (Boston, U.S., Ginn & Heath),—*The Scientific Structure of the Universe*, by J. A. Moncrieff (Marcus Ward),—*The Potato Disease and How to Prevent It*, by F. Bravender ('Farm Journal' Office),—*The Secret of a Good Memory*, by J. Mortimer-Granville (Bogue),—*Politics and Art*, by T. H. H. Caine (Liverpool, Notes and Queries Society),—*Working and Living Essays*, by J. Crompt (Dundee, J. Leng),—*The Spell-bound Fiddler*, by K. Janson (Trübner),—*Through Prairie and Forest*, by J. S. C. Abbott (Ward, Lock & Co.),—*and Rodman the Keeper*, by C. F. Woolson (New York, Appleton & Co.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Adamson's (W.) *The Nature of the Atonement*, 12mo. 2/6 cl.
Brodie's (F.) *Revelation viewed by the Light of the Old Testament Scriptures*, cr. 8vo. 2/6 cl.
Green's (S. G.) *Notes for Lessons in Gospel History for Sunday-School Teachers*, Part 1, cr. 8vo. 3/4 cl. 1p.
Solomon's (G.) *The Jesus of History and the Jesus of Tradition Identified*, 8vo. 7/6 cl.
Tanner's (Rev. J. G.) *Sevenfold Blessing, or Perfect Salvation through the Blood of Christ*, cr. 8vo. 2/6 cl.
Taylor's (W. M.) *The Gospel Miracles in their Relation to Christ and Christianity*, cr. 8vo. 5/4 cl.
Whately's (E. J.) *Clear the Way, or Hindrances to Mission Work Considered*, cr. 8vo. 2/6 cl.
Willie's (Rev. E. F.) *Worship of the Old Covenant, considered more especially in Relation to that of the New*, 5/4 Lmo.

Andrews (R. W.) and Stoney's (A. B.) *Supreme Court of Judicature Acts*, and the Appellate Jurisdiction Act, 1876, cr. 8vo. 7/6 cl.
Hall's (W. E.) *International Law*, demy 8vo. 21/4 cl.
Walpole's (C. G.) *Revue of the Common Law*, 8vo. 14/4 cl.

Fine Art.

Crippes's (W. J.) *Old French Plate*, 8vo. 8/6 cl.
Illustrated Biographies of Great Artists: Sir Edwin Landseer, by R. G. Stephens; Sir Joshua Reynolds, by F. J. Pulling, cr. 8vo. 3/6 each, cl.

Poetry.

Robinson's (C.) *The Golden Hind, and other Poems*, 7/6 cl.
Stuart-Glennie's (J.) *Romance of the Youth of Arthur*, 10/6

History and Biography.

Blanqui's (J. A.) *History of Political Economy in Europe*, translated by E. J. Leonard, with Preface by D. A. Wells, 8vo. 12/4 cl.
Cooper's (C. H.) *Memorials of Cambridge*, greatly enlarged from the work of J. Le Keux, 8vo. 25/4 cl.
Freeman's (E. A.) *Short History of the Norman Conquest of England*, 12mo. 2/6 cl.

Geography and Travel.

Baddeley's (M. J. B.) *Thorough Guide to the English Lake District*, with Map, 12mo. 5/4 cl.
Brown's (R.) *Notes on the Northern Atlantic, for the Use of Travellers*, with a Map, cr. 8vo. 4/6 cl.

Philology.

Earle's (J.) *English Plant Names from the Tenth to the Fifteenth Century*, 15mo. 5/4 cl.
Gantillon's (R. F. J. F.) *Meletemata, Select Latin Passages in Prose and Verse for Unprepared Translation*, cr. 8vo. 4/6 cl.
M. Tullii Cicero's *de Natura Deorum, Libri Tres*, by J. B. Mayor and J. H. Swainson, Vol 1, 8vo. 10/6 cl.
Mason's (P. H.) *Key to the Examples for Practice and Reading Lessons in the Easy Introductory Hebrew Grammar*, 8vo. 3/6 cl.
Xenophon's *Cyropædia* (Books 1 to 3), literally translated by R. Mongan, 12mo. swd. 2/4

Science.

Galton's (D.) *Observations on the Construction of Healthy Dwellings*, 8vo. 10/6 cl.
Jackson's (L. D. A.) *Pocket Logarithms and other Tables*, 2/6
Patterson's (R. L.) *Birds, Fishes, and Cetacea commonly frequenting Belfast Lough*, 8vo. 10/6 cl.
Rodd's (E. H.) *Birds of Cornwall and the Scilly Islands*, edited by J. E. Harting, with Portrait and Map, 14/4 cl.
Spon's *Encyclopedia of the Industrial Arts, Manufactures, and Commercial Products*, Div. 2, roy. 8vo. 13/6 cl.

General Literature.

Ablett's (W. H.) *Stock-Keeping for Amateurs*, cr. 8vo. 5/4 cl.
Christian World Pulpit, Vol. 17, January to June, 1880, 5/4 cl.
Davies's (G. C.) *Practical Boat-Sailing for Amateurs*, 5/4 cl.
Edwards's (M. B.) *Forestalled, or the Life Quest*, 2 vols. 21/4
Indermar's (J.) *Self-Preparation for the Intermediate Examination*, 8vo. 5/6 cl. 1mp.
Lavigne's (E.) *A Female Nihilist*, translated from the French by G. Sutherland Edwards, cr. 8vo. 9/4 cl.
Lennox's (Lord W. P.) *Lord of Himself*, a Novel, 3 vols. 21/4
Oldcastle's (J.) *Journals and Journalism*, 3/6 vellum.
Walsh's (J. H.) *The Horse, in the Stable and in the Field*, illustrated, 8vo. 12/6 cl.

FOREIGN.

Theology.

Fleury: *Histoire de l'Eglise de Genève*, 2 vols., 10fr.
Wieseler (K.): *Zur Geschichte der Neutestamentlichen Schrift*, u. d. Urchristenthums, 8m.

Drama.

Birch-Pfeiffer (Charlotte) *Gesammelte dramatische Werke*, Vol. 22, 4m.
Noel (E.) and Stoullig (E.): *Les Annales du Théâtre*, 5th year, 3fr. 50.

History and Biography.

Denicke (H.): *Die Hansestädte, Dänemark u. Norwegen von 1389 bis 1376*, 7m.
Fleury (M.): *Les Drapeaux Français*, 50c.
Herrmann (E.): *Zeitgenössische Berichte zur Geschichte Russlands*, Vol. 2, 6m. 40.
Kopp: *Geschichte der Eidgenössischen Bünde*, second edition, Vol. 4, Part 2, 16m.
Mühlbacher: *Regesta Imperii nach J. F. Böhmner neu bearbeitet*, Part 1, 6m.
Werunsky (E.): *Kaiser Karl IV. u. seine Zeit*, Vol. 1, 131c-1346, 10m.

Philology.

Demattio (F.): *Grammatica della Lingua Provenzale*, 3m. 30.
Taciti Cornelli Opera, interpretatus est J. C. Orellius, 2nd edition, curavimus Schweizer-Sidler, Andresen, Meiser, Parts 2 and 3, 7m. 50 each.

Science.

Ahlfeld (F.): *Die Missbildungen d. Menschen*, Part 1, 24m.
Heule (J.): *Grundriss der Anatomie d. Menschen*, Part 2, 14m.
Schmidt (O.): *Die Spongien d. Meerbusen v. Mexico*, 10m.

DON A. FERNANDEZ DE LOS RIOS.

DON ANGEL FERNANDEZ DE LOS RIOS, whose death in Paris (on the 18th June last) was lately recorded, and whose mortal remains have found their last resting-place in the closely packed cemetery of La Corte, was born at Madrid in 1821. Like many of Spain's greatest publicists, he commenced his literary life as a political writer, and made his *début* early in 1844. In 1848 we find him proprietor and editor of the now forgotten *Seminario Pintoresco*, which under his direction reached a circulation of 3,500 copies, having previously circulated some 400. Between that date (1848) and 1860 he founded and edited three or four daily papers with more or less of success.

In 1860 he became editor of *La Iberia*, and during the three years he occupied the editorial chair penned no less than four hundred leading articles of a political or social character.

Between 1864 and 1866 he founded and directed *La Soberanía Nacional*, the fearless anti-dynastic articles in which resulted in the suppression of the paper and the destruction of the material (in June, 1866). After founding and directing for a short period *Los Sucesos*, he was compelled to emigrate, returning again to Spain until 1875, when he finally settled in Paris.

During his literary life he founded and edited no less than eight journals, and acted as corre-

spondent for thirty others, penning political, historical, biographical, and critical reviews, as well as light social articles and novels. His purely literary labours comprised (between 1845 and 1878) a picturesque itinerary from Madrid to Paris, 'Las Persecuciones de la Vida,' and other works more or less popular, besides translations from Goldsmith, Eugène Sue, Lamartine, Karr, and Laurent.

His more important works are 'El Estudio Político y Biográfico sobre Olózaga,' 'La Guía de Madrid,' 'Mi Mision en Portugal,' and 'Las Luchas Políticas en la España del Siglo Diez y nueve.'

The 'Guía de Madrid' and 'Madrid Futuro' have been widely circulated, and will hand down Los Rios's name to posterity, while his journalistic work will cease to be remembered. In his preface to 'Madrid Futuro' he writes: "We have penned this work with a view to place in strong relief abuses, and to propose improvements and reforms in this early period of the revolution." Of this work a friendly critic observes: "The reforms he advocated with so much force and conviction were on one side material and local, and on the other political, administrative, economical, and national"; while he attacked monarchies, believing his mission to be to create institutions which he considered to be indispensable.

Los Rios lived and died a consistent Republican. His character was unsullied, and he was essentially, in act and feeling, an ideal of unblemished reputation, having the courage of his opinions. F. W. C.

THREE UNPUBLISHED LETTERS OF SIR ISAAC NEWTON.

Library, British Museum.

SIR DAVID BREWSTER, in his 'Memoirs of the Life of Sir Isaac Newton,' Edinburgh, 1855, publishes a letter, dated January 16th, 1727/8, from Mr. Nicholas Wickins, son of John Wickins, the early and dear friend of Newton, in which the following passage occurs:—

"I guess from a small book I found among my father's papers that he had a design to collect into one all that he had of Sir Isaac's writing; but he went no farther than transcribing three short letters he received from him and a Common Place of his, part of which I find under Sir Isaac's own hand; the rest, with the original of these three letters, is lost."

The "small book" here referred to has been recently placed in my hands by Capt. Verney, R.N., of Rhanva, in whose library it was found. The three letters of Sir Isaac spoken of were not published by Brewster, nor, so far as I am aware, have they ever been printed; and as I cannot but think that any unpublished record, however slight, of so great a man must be of interest, I beg leave, with the kind permission of Capt. Verney, to send a transcript of the letters for publication in the *Athenæum*.

W. R. WILSON.

Copies of some Letters from my Chamber-fellow Mr. Isaac Newton when I was at Monmouth.

Cambridge.

As for my dispute with y^e Leige Jesuites [see Brewster, vol. i. chap. iv.]; when I had printed a sheet or two I unhappily burnt all my papers about it. And upon writing for new copies of their Letters they sent me false ones. Whereupon I sent 'em an answer to the substance of their letters & laid open their shuffling tricks, & so I think I have made an end of the business without printing.

A Glass-grinder in London had this spring undertaken to make a two foot Telescope after my way, but meeting with Mr. Hook & some other of that sort of virtuosi they dissuaded him from attempting it. So Cooper & I are going to work. Mr. Cooper hath a tool made & we are going to cast y^e metal to polish. Since you are so near y^e Iron mines pray do me y^e favour to send me two or three pounds of Iron Stone. If there be several sorts pray send me about two pound of a sort. If there be any transparent stones growing upon y^e Iron Stones like y^e spar w^{ch} is found in lead-mines or any other remarkable & ponderous stones found in y^e Iron mines, pray send me ½ pound or a pound of each. Mr. Arrowsmith hath sent you what news wth a combination whereof

you are concerned & so I shall add no more but that I am
Yo'r very loving Chamber-fellow
Is: NEWTON.

Mr. Wickins.—After a silence wth you will think too long, I begin with y^r latter part of yo'r Letter wherein you ask my ideas about y^r Fathers. Justin Martyr, Irenæus, Origen against Celsus & Clemens Alexandrinus are y^r chief of the Ante-Nicene Fathers. To these you may add Tertullian and Cyprian. Erasmus's & the Basil editions are usually y^r best. Usher's edition of Ignatius's Epistles Londini 1647 is best. Feuardentius of Irenæus is fullest but scarce so faithful as that of Erasmus. For the times of those first 300 years, Eusebius is the only historian. In Bibl. Gr. Patr. there are things of good note. You may add St. Augustine De Civitate Dei. The History of y^r 4th & part of the 5th century is best done by Socrates. If you would have all ecclesiastical History collected into one volume, consult y^r Historia Magdeburgensis. Salvan in his Book de Providentia Dei hath excellently described y^r manners of the fifth century.

I think not of y^r Telescope. Mr. Lucas plays y^r Sophist more & more & I intend to lay him open. My Act is long since past & forgotten. I moved y^r Bp. of Salisbury to intercede with my Lord of Hereford for a Licence for you but have not yet heard with what effect. Dr. Dove went out D^r this Com'encem^t. Our Library hath gone on well hitherto, what it will do for y^r Future I know not. And this is y^r summe of what at present occurs to

Yo'r affectionate Chamber-fellow
Cambridge, July 19, 1677. Is: NEWTON.

Mr. Wickins.—At the opening of your last letter I expected to have met with a chide for my deferring so long to write to you. I will not stand to excuse it, though in one point 't was hard for me to write you an answer, & that is about buying Books; for what pleases me may not after perusal please you & then they will be but lumber to you. But however I'll venture to give you the best advice I can. If you have a mind to look into Ecclesiastical History, the ground work is Eusebius's History with Socrates, Sozomon, Theodoret and some other Fragments bound up with them in Valesius's edition. The price about £5. But in Socrates, Sozomon & Theodoret there is little to be confided in besides the Letters & Edicts recorded by them. If you would see the state & temper of y^r Primitive Church; All y^r Ante-Nicene Fathers are good, chiefly Justin Martyr, Irenæus & the Epistles of Clemens, Barnabas & Ignatius, if you can have those last of Vossius edition. Then Cyprian & for varietie of learning Clemens Alexandrinus & Origen ag^t Celsus. If you would be guided in understanding the Scriptures I will com'end Erasmus's Paraphrase of the New Testament, & next the Critics, not Pools Synopsis, but the former edition wth were it not for the price I would com'end to you in y^r first place, for (if I mistake not) it will cost about £10. Irenæus of Feuardentius edition (though he is a very hot Papist) is best & easiest to be had. After all those Jerome is worth having for his Learning though not for his Religion, & St. Austin De Civitate Dei. Chrysostom followed Origen much in interpreting the Scriptures, & so is the best Interpreter of those times extant & accounted usefull for a Preacher because his writings are in the way of Sermons, but I doubt he is too voluminous for you.

I do not find in my Book y^t I paid Goodwife Tyne's son, but now you put me in mind of it, I'll send for him. So wth my Service to all wth you I rest
Your ever loving Chamber-fellow
T. C. C., Aug. 19, 1682. Is: NEWTON.

SALE.

SOME time ago we mentioned that Messrs. Puttick & Simpson were going to sell by auction an extraordinary collection of books and MSS. relating to Spanish America, formed by the late Don José Ramirez. The sale has been finished this week, and many of the lots realized exceedingly high prices. Mr. Quaritch was a particularly large buyer. Libros de las Actas del Cabildo de Mexico, an important collection of municipal documents dating from 1529 to 1564, some of which have been printed in the 'Boletín Municipal de Mexico,' 140l. Beristain, Biblioteca Española, with MS. additions, 4 vols. folio, 80l. Cabeça de Vaca, Relacion y Comentarios de Alvar Nuñez, printed in Valladolid, 1555, 32l. 10s. Noticias de la Nueva California, a collection of MS. reports of missionaries made in the last century, 3 vols. folio, 65l. Documentos Historicos sobre Durango, MSS. collected by Señor Ramirez, 30l. 10s. Gerson (J.), Tripartito del Christianissimo Doctor, Mexico,

por Juan Cromberger, 1544, 54l. Guillelmo, El Pelegrino de la Vida Humana, Tolosa, 1490, 80l. A Collection of Documents relating to the Inquisition of Mexico, from 1571 to 1802, 76l. Instituta Ordinis B. Francisci, Mexico, por A. de Spinosa, 1567, 37l. Documents relating to the Jesuits in Mexico, 1640-1747, 31l. History of Jesuit Missions in Mexico, 55l. Documents relating to the History of the Jesuits in Mexico, MSS., 7 vols., 115l. MSS. relating to the maltreatment of the Indians, 53l. Manual para Administrar los Sacramentos, second edition, Mexico, por P. Ocharte, 1568, 35l. 10s. Peter Martyr de Orbe Novo, first edition, Compluti, 1530, 51l. Mexican Paintings, 56l. Vocabulary in Spanish, Latin, and Mexican, MS. of the sixteenth century, 38l. Missale Romanum, Mexico, por A. de Espinosa, 1561, 155l. Molina's Works in the Mexican Tongue, 1555-1578, 141l. Ordenanzas y Copilacion de Leyes, Mexico, por Juan Pablos, 1548, 55l. Ordenanzas de las Indias (1543-1612), 100l. Ordinarium Sacri Ordinis Heremitorum Sancti Augustini, Mexico, 1556, 76l. Ortega, Descripcion de las Islas Californias, MS., 24 ll. folio, 52l. Reales Cedula, in 24 vols., 76l. Relacion y Descripcion de la Provincia del Sancto Evangelio que es de la Orden de S. Francisco en la Nueva España, &c., MSS. of the sixteenth century, 150 leaves, 90l. Rickel, Compendio Breve, &c., Mexico, Juan Cromberger, 1544, 41l. Sermones en Mexicano, an original MS. of the sixteenth century, on paper made by the Indians from the agave, with notes by the Jesuit Father Sahagun, 210l. Viages Apostolicos en California de los Religiosos de Propaganda Fide por Frates Serra y Crespi, MSS., 317 leaves, 71l. Gilberti, Doctrina Christiana en la Lengua de Michuacá, Mexico, Juan Pablos, 1559, 91l. Gilberti, Thesoro Spiritual en Lengua de Michuacá, Mexico, por A. de Spinosa, 1575, 57l. Lombardo, Arte de la Lengua Tegnuma, Mexico, 1702, 40l. Spanish Documents relating to Texas, 43l. Guerra de Mexico contra Texas, a series of official and other documents, 105l. Veracruz, Recognitio Summularum, with the Dialectica Resolutio, Mexico, por Juan Pablos, 1554, 71l. Veracruz, Physica Speculatio, Mexico, Juan Pablos, 1557, 75l. Vigo Libro o Practica en Cirurgia, and two other rare Spanish books on medicine, 1547-8, 50l. Misiones del Norte y de Yucatan, a series of MS. Jesuit narratives, &c., relating to the northern provinces of Mexico in the seventeenth and eighteenth centuries, 135l. Cordova, Arte en Lengua Zapoteca, Mexico, P. Balli, 1578, 50l. Zumarraga, Doctrina Breve, first edition, Mexico, 1543-1544, 84l. Zumarraga, Doctrina Christiana, Mexico, 1546, 52l. Zumarraga, Doctrina Christiana, a later edition, Mexico, Juan Pablos, 1548, 59l. Zumarraga, Regla Christiana Breve, Mexico, 1547, 42l. The whole of the Ramirez collection, numbering 934 lots, realized 6,395l. 5s.

MR. TOM TAYLOR.

THE death of Mr. Tom Taylor deprives literature of an industrious journalist and a prolific dramatist. During close upon forty years Mr. Taylor has been before the London public, and in the course of that time he has carried off not a few journalistic prizes and won more reputation than usually falls to the lot of those the major portion of whose work is unsigned. As a dramatist he is best known. In that capacity he has supplied the stage with many of the most conspicuously successful pieces of modern times, and has extorted recognition from some who were not too ready to accord it. The gift of dramatic perception was his in a remarkable degree, and he had in addition a knowledge of stage requirements and a power of supplying dialogue which was forcible, telling, and free from all appearance of strain. In invention he stood no higher than his rivals, and there are comparatively few of his plays which do not owe a portion of their plot or incidents

to the works of others. Most successful in those plays in which he had the collaboration of Mr. Charles Reade, who brought to the partnership those qualities exactly which Mr. Taylor lacked, or in which he took as basis a story supplied him by M. Victor Hugo or other French dramatists, he contrived in those pieces in the composition of which he was unaided to hit the public taste rather than to satisfy the requirements of criticism. 'Our American Cousin,' written for Mr. Jefferson, and subsequently altered for Mr. Sothorn, may claim to have been the most remunerative of his plays. It is certainly one of the worst. 'Plot and Passion,' 'Lady Clancarty,' 'Masks and Faces,' 'New Men and Old Acres,' 'Still Waters Run Deep,' and 'An Unequal Match' retain a position as acting comedies, and 'The Fool's Revenge,' 'Twist Axe and Crown,' 'Joan of Arc,' and 'Anne Boleyn' have won acceptance as historical dramas. Questions as to the extent to which indebtedness to previous sources calls for acknowledgment caused some animated discussions between Mr. Taylor and the critics, and led to the publication in the *Athenæum* of a letter protesting against the charges brought against him, and explaining his views upon originality in dramatic art. In regard to this matter Mr. Taylor was to some extent sinned against, as he lived in a period when awkward questions were for the first time put, and was the scapegoat of a system he transmitted and perpetuated, but did not invent. Mr. Taylor had a hand in more than a hundred dramas, some of them, like 'The Ticket-of-Leave Man,' little more than translations, others, like 'Henry Dunbar' and 'Arkwright's Wife,' very creditable specimens of adaptation. What plays are wholly original, in the sense of being free from extraneous aid, it is not easy positively to declare. As an art critic Mr. Taylor was a hard worker. The merit of the few dramatic notes, chiefly concerning French plays, which he supplied is, however, less likely to be contested than that of his opinions upon painting or sculpture. His connexion with *Punch* was close and honourable, and his death severs the last link which binds that periodical to its past. The facts concerning his life which deserve to be chronicled are few. They speak, however, of constant and arduous labour, and tell of well-merited success. Born in 1817 in Sunderland, he went first, according to information supplied, assumably by himself, to 'Men of the Time,' to the Grange School of that town, and afterwards to Glasgow University. In 1837 he was at Trinity College, Cambridge, of which he became a Fellow. For two years previously to his being called to the bar of the Inner Temple in 1845, he held the professorship of English Language and Literature at University College. Assistant-Secretary and then Secretary to the Board of Health, then Secretary to the Local Government Acts Office, he retired after twenty-one years' service with a pension. Two years later, in 1874, he succeeded Shirley Brooks as editor of *Punch*. Mr. Taylor edited the 'Autobiography of B. R. Haydon,' London, 1852, and the 'Autobiography and Correspondence of C. R. Leslie, R.A.' (1859), and completed Leslie's unfinished 'Life and Times of Sir Joshua Reynolds,' 1865. Mr. Taylor was a staunch advocate of a School of Historic Art. He never failed to accord a generous and loyal support to any attempt to revive upon the stage the plays of Shakspeare.

Literary Gossip.

MESSRS. PUTTICK & SIMPSON have been instructed by the Duke of Marlborough to sell by auction during the ensuing season the whole of the important collection of books known as the Sunderland Library, formed by Charles, third Earl of Sunderland, during the reigns of Queen Anne and

George I. This most valuable library consists of some 30,000 volumes, and is celebrated for its magnificent collection of first and early editions of the Greek and Latin classics. It includes, besides the first and other rare editions of the great Italian authors (amongst which is the famous Valdarfer Boccaccio), a superb collection of early printed Bibles in all languages (including a beautiful copy on vellum of the first Latin Bible with a date); many extremely rare works relating to America; a series of Spanish and Portuguese chronicles; valuable English county histories; first and early editions of the chief French poets and prose writers; an extraordinary series of French and English pamphlets relating to the Reformation and the political events of the sixteenth and seventeenth centuries; a large number of early printed French chronicles and memoirs; splendid books of prints; a few precious ancient manuscripts; collections of councils, histories, lives of saints, bodies of laws, &c. A goodly number of the books are printed on vellum, and many are extremely fine large-paper copies. They are chiefly in fine old morocco bindings, and the whole of the library is generally in splendid condition.

UNDER the heading 'Travellers' Tales,' Mr. Frederick Boyle, author of 'Chronicles of Nomansland,' 'Camp Notes,' &c., is about to publish in *All the Year Round* a series of stories attaching to different curiosities in his possession. The first of them will appear in August.

WE are glad to learn that there is at last some prospect of an exhaustive work on the life and writings of David Hume. Prof. A. C. Fraser, the editor of Berkeley, has in view this important undertaking after the completion of his work on Locke.

MESSRS. MACMILLAN & Co. will publish almost immediately a biography of Etienne Dolet, the unfortunate scholar, poet, and printer of Lyons, who was burned as an atheist in 1546. The author, Mr. Richard Copley Christie, Chancellor of the Diocese of Manchester, has devoted many years to the preparation of this work, and has added both from MSS. and printed sources to what has hitherto been known of Dolet and his fate. Mr. Christie has given much attention to the bibliography of Dolet, and has been fortunate enough to discover a certain number of books printed by him which were previously unknown. The most comprehensive list hitherto published of the books which issued from Dolet's press—that given by M. Boulmier—included only fifty-five. Mr. Christie has brought the number up to eighty-three.

MR. J. P. ANDERSON, of the Museum Library, is about to publish a work which has occupied his leisure for the last eighteen years. It is called 'The Book of British Topography: a Classified Catalogue of the Topographical Books in the Library of the British Museum relating to Great Britain and Ireland.' Mr. Satchell will be the publisher.

MESSRS. MACMILLAN will publish in August a new novel entitled 'The Head of Medusa,' by "George Fleming," author of 'A Nile Novel' and 'Mirage.' The scene is laid in Rome.

MR. H. G. REID has just completed a

new and corrected edition of the 'Dictionary of Commerce,' an important work compiled by his late relative, Mr. Ramsay M'Culloch, the head of the Stationery Office. Mr. Reid has written a third supplement to the dictionary, tracing the progress of British commercial legislation down to the present time.

AT the last meeting of the Council of the Folk-lore Society, Lord Beauchamp presiding, the appointment of a committee to consider and report to the Council upon the best means of collecting, arranging, proving, and comparing the proverbs and proverbial sayings of all countries, both ancient and modern, was decided upon. The members of the Committee are the Rev. Canon Hume, the Rev. J. Long, the Rev. W. S. Lach-Szyrma, Dr. A. Laing, and Messrs. Curtis, Pfundes, Solly, Coote, Vaux, and Gomme, and they will have their first meeting at an early date. Some important papers have been sent to the Council from India by Lieut. Carnac-Temple.

WE believe that the German Teachership at the Taylor Institution, Oxford, will shortly become vacant, Dr. Hamann, the present teacher, having accepted, according to a Berlin paper, a similar post at Berlin.

THE 'German Reader' which has been entrusted by the Delegates of the Clarendon Press, as we stated a fortnight ago, to the editorship of Dr. Hamann, will consist of selections used by Prof. Max Müller in his "German Classics," issued some years ago and now out of print.

'THE Praise of Books, as Said and Sung by English Writers,' is the title of a work by Dr. J. A. Langford, which will shortly be published. The introduction will consist of an essay on books by the compiler of the work.

THE Hon. Albion W. Tourjee, of Denver, Colorado, is the author of the work 'A Fool's Errand,' by One of the Fools, which has had an enormous circulation in the United States and has been reviewed in this journal. The author is now engaged on a new work, which will probably be entitled 'Pictures in Black and White,' and will further illustrate life in the Southern States.

MR. GEORGE BANCROFT hopes to complete in October his 'History of the United States,' begun in 1825. Mr. Bancroft lives in Washington, and though eighty years of age might easily pass for a man of sixty.

MESSRS. MACMILLAN announce for immediate publication Mr. Roby's long-expected 'School Latin Grammar,' and will bring out during the coming vacation the following educational works: 'Progressive French Course, Third Year,' and 'Progressive French Readers, First and Second Years,' by E. E. Fasnacht; 'First Lessons in Greek,' by Prof. John Williams White; Xenophon's 'Anabasis,' Books I.-IV., edited by Profs. W. W. Goodwin and J. W. White; 'Select Poems of Propertius,' edited by Mr. J. P. Postgate, M.A.; 'The Story of Achilles,' from Homer's Iliad, edited by Mr. J. H. Pratt, M.A., and Mr. Walter Leaf, M.A.; and Pliny's 'Letters,' Book III., edited by Prof. J. E. B. Mayor. These volumes will form part of the "Classical Series," while in the "Elementary Classics" will appear 'Scenes in the Hannibalian War,' adapted

for schools from the twenty-first and twenty-second books of Livy by Mr. G. C. Macaulay, M.A., and 'Selections from the Greek Elegiac Poets,' by the Rev. H. Kynaston, M.A.

DR. LÜTJOHANN, of Kiel, is preparing a revised edition of the works of Apollinaris Sidonius for the 'Monumenta Germanica.' This edition may be considered definitive, Dr. Lütjohann having collated the MSS. of the Escorial Library, and those in the libraries in the United Kingdom and at Paris.

A SECOND and enlarged edition of Jaffé's 'Regesta Pontificum Romanorum ab Conditâ Ecclesia ad Annum post Christum Natum MCMXVIII.' will appear, under the editorship of Prof. W. Wattenbach.

MR. ROACH SMITH, in his 'Collectanea Antiqua,' publishes an interesting notice of the late Thomas Wright, from which the following is an extract:—

"Wright's physical strength and buoyant spirits helped him to make some long pedestrian excursions; and several of his more popular works are the result of personal observations. When the vast amount of his successful literary labours is considered, as well as the time they consumed in close research and confinement, it is remarkable that he should have been able to accomplish so much in the open field as a relaxation. His assiduity and perseverance were extraordinary. He was seldom in bed after three or four o'clock in the summer, and five or six in the winter; and worked all day with only slight intervals at meals. The 'Wanderings of an Antiquary' will show how he turned relaxation to literary profit; 'Uriconium' sprang from his excavations at Wroxeter. It was for *The Archaeological Album* he and Fairholt visited Richborough and Reculver. Fairholt, who was not so robust as our friend, used to relate, with the most serious emphasis, the difficulties they experienced in walking from the comforts of Mr. Rolfe's house at Sandwich to Reculver. The road is long, and anything but easy; while heavy rain made it, in parts, laborious. By the time they reached Reculver they were soaked to the skin; and then, as there were no vacant beds at the inn, they had to walk on to Herne Bay, three miles farther; and there to go to bed immediately while their clothes were being dried. 'I thought it would have killed me,' added Fairholt; 'and even now I shudder in thinking of the horrors of that walk! As for Wright, he only laughed, and really seemed to enjoy it.' . . . Wright's buoyant and even spirits, his extensive knowledge, and unassuming manners, made him an agreeable companion; but few, alas! now survive, who shared in his wanderings. To the site of the Roman potteries on the Medway, he was introduced by me, or, rather, by my old friend Mr. Humphrey Wickham, who procured for us Mr. Hulkes's yacht; and Mr. Henry Coulter as steersman, who, when in after years I came to reside near Strood, proved a constant and valuable friend, whose loss I shall ever lament. Strood was our place of meeting over night. On one occasion, to save the tide, we had to rise about five o'clock on a summer's morning. Jerdan, who was with us, gravely inquired if it would be light? The late Alfred J. Dunkin, on this occasion, sent a half-serious, half-jocular, account of the excursion to one of the papers, which was copied and recopied in town and country; and, after a long time, came back to us in a French dress, in *Galignani's Messenger*."

THE Rev. M. J. Savage, of Boston, U.S., author of 'The Religion of Evolution,' is in London, where a new work from his pen on the ethical bearings of Evolution will be published by Messrs. Trübner.

OUR Florentine Correspondent in writing to us mentions three new publications of importance. One of these is the 'Appressamento della Morte,' a youthful production of Leopardi's, the discovery of which among some family papers we lately mentioned. We shall shortly review the book, of which a copy lies on our table. Another work, says Prof. de Gubernatis,

"is creditable to the instruction in Italian literary history which is given at the Istituto di Studi Superiori by Prof. Adolfo Bertoli. He has trained a number of the students to make important investigations in his favourite subject. One of his pupils, Dr. Guido Biagi, has just issued an excellent dissertation on the 'Fonti del Novellino,' that is to say, on the sources of that ancient collection of Italian stories. The monograph is full of erudition, and inspired by a critical spirit that speaks well both for the school and the scholar."

Prof. de Gubernatis then proceeds to speak of another work already announced in these columns, Mr. Fagan's edition of the 'Lettere ad Antonio Panizzi di Uomini Illustri e di Amici Italiani (1823-1870):—

"One of his correspondents styled Panizzi the advocate-general of the affairs of Italy in England. In fact, Panizzi, single-handed, did more for his country at London than all the ambassadors and ministers of Sardinia put together, by his numerous and influential friendships, the personal consideration he merited, by his intelligence, his rectitude, his good sense, and the zeal he displayed in anything that he undertook. A good adviser and a good patriot, he was entirely trusted. An exile, he had no disposition to come to terms with the tyrants of his country; a unitarian with Mazzini, he was a monarchist with Cavour; he checked the impatience of some and stimulated the efforts of others. In the first years he toiled for the resurrection of Italy along with Santa Rosa, Ugo Foscolo, and Giuseppe Pecchio, years which prepared the movements of 1848-49, when he listened to the noble confidences of the exiled M. Amari, whose admirable character is revealed in a series of vivid letters of Giovanni Berchet, who, after having inveighed in verse against the oppressors, showed exceptional wisdom and political foresight, and of Gabrio Casati, the ex-president of the provisional government of Milan. The third series of the correspondence comprises letters addressed to Panizzi by Cavour, Azeglio, Minghetti, Farini, Poerio, Settembrini—for whose deliverance Panizzi worked so perseveringly,—Massari, Bertani, and other Italian statesmen, who all regarded Panizzi as the man best fitted to excite the sympathy of England. The notes are well drawn up and much to the point."

SCIENCE

A Theoretical and Practical Treatise on the Manufacture of Sulphuric Acid and Alkali, with the Collateral Branches. By George Lunge, Ph.D. 2 vols. (Van Voorst.)

It was natural enough that when the alchemist, busy with furnace and alembic, succeeded in distilling from green vitriol an oily acid liquid, or "spirit," he should give to this fuming liquid the name of oil of vitriol or *spiritus vitrioli*. The preparation of the acid by this process is clearly described by Basil Valentin in the alchemical treatise which he wrote under the fanciful title of 'Currus Triumphalis Antimonii.' In this work he also states that a peculiar acid may be obtained by burning brimstone with saltpetre—an acid which is, in truth, merely

oil of vitriol, though Basil Valentin does not appear to have recognized its identity with the acid distilled from copperas. It is curious to note that after the lapse of more than four centuries we still carry on the manufacture of vitriolic acid by a modification of the brimstone-and-saltpetre process. True, the sulphur is usually displaced by pyrites, yet the principle on which the manufacture rests remains the same as in the days of the alchemists, the acid being still prepared by the oxidation of sulphurous acid by means of nitrous vapours. But how marvellous the development of the manufacture! In fact, the growth of our chemical industries has led to so enormous a demand for oil of vitriol—or, as we generally call it nowadays, sulphuric acid—that its preparation becomes a matter of national importance. Liebig, mindful of its manifold uses, declared long ago that the progress of a nation in the path of civilization might be fairly measured by the quantity of sulphuric acid which it consumed.

One of the principal demands for sulphuric acid is in the manufacture of "alkali," by which term commercial chemists always designate carbonate of soda. For such important industries as glass-making and soap-making, prodigious quantities of common salt are every week converted into carbonate of soda by a method known as Leblanc's process. Nicholas Leblanc, a native of Issoudun in Central France, who has the undoubted merit of having originated the prosperous industry for which our great alkali works have been erected, had the ill luck to fall upon stormy days, and received but a sorry reward for his ingenuity. Stimulated by the chance of securing a large prize offered by the French Academy of Sciences in 1775 for the best method of making soda from salt, he set to work and devised the process which has since become so famous. With the aid of the Duke of Orleans he established alkali works at St. Denis; but the Revolution came, and his chances of success were lost. When his patron the duke—Citoyen Égalité—was guillotined, the works were confiscated. Nor was Leblanc allowed to retain his patent rights, for, by a decree published on the 12th Pluviôse in the year II., he was compelled to give up his process to a commission appointed by the Comité du Salut Public. Afterwards, to be sure, he received some pecuniary satisfaction, but nevertheless he was soon reduced to poverty; and we find that the man who has since enabled so many English manufacturers to make their fortunes was in the year 1806 so broken in body and in spirit that at last he could not resist the temptation to put an end to his life with his own hands.

The manufacture of sulphuric acid and of alkali lies at the very root of all our chemical activity, and hence it is that Dr. Lunge has treated the subject in so detailed a manner that his treatise already forms two portly volumes of nearly fourteen hundred pages. Although the author is now Professor of Technical Chemistry at Zurich, he was practically engaged for eleven years in alkali works in the north of England. He is, therefore, thoroughly familiar with the details of English manufacture, and he has moreover acquired so complete a mastery over our language that his treatise is written

in admirable English. With perseverance characteristically Teutonic, he has gathered together a vast body of information bearing upon both the scientific and the technological aspect of his subject. The exhaustive treatise which he has produced is consequently valuable not only to the student, who will find in it a full exposition of the scientific principles upon which the preparation of sulphuric acid and alkali is based, but also—and we would say especially—to the manufacturer, who may turn with confidence to its pages for copious descriptions of the various processes and of the apparatus employed. It should be added that much of the matter which Dr. Lunge has introduced into this treatise has not been previously published. Finally, we may remark that the value of the treatise is greatly enhanced by its excellent illustrations, which are mostly drawn to scale from actual working drawings.

Steel: its History, Manufacture, Properties, and Uses. By J. S. Jeans. (Spon.)

STEEL is usually described as a variety of iron containing a small definite proportion of carbon. Iron containing no carbon, or which contains but a very small quantity of that element, is known as "wrought iron," whereas iron containing a larger proportion of carbon is termed "cast iron." The differences between these three varieties of metal are well known, and it must be admitted that they are in every respect remarkable. That a slight difference in the percentages of charcoal should produce such results in the physical condition of iron could not be arrived at by any *a priori* reasoning. Yet this has been proved to be the case by the so-called Bessemer process, and by other processes by which the native carbon is expelled from the molten crude iron, and resupplied by a carbonaceous mixture of known composition. The present work deals with steel only; yet so unsettled is the author's knowledge of the real nature of this metal that above eight hundred pages of closely printed matter are filled with the examination of its chemical and physical nature and a statement of its applications. Then our author writes:—"Much might have been added. The more the subject of the manufacture and application of steel is inquired into, the more does it seem incapable of exhaustion. Great things have been accomplished in the past, but much yet remains in the future. The manufacture of steel is far from finality." Mr. Jeans has, it must be admitted, with great industry collected almost everything that has been written on steel. His book is, therefore, a useful handbook, to which any one might refer with the certainty of finding all ordinary published information. He has steadily traced out every new process, down to the one introduced last year, by which the phosphorus and sulphur are eliminated, and the ores of Cleveland, contaminated with phosphorus, are rendered available for the production of high-class steel. With all this painstaking research, for which the author deserves the thanks of one class of readers for whom this book is intended, there is a fatal blot upon its pages. Mr. Jeans has evidently no practical acquaintance with steel or with its manufacture. Consequently we do not find a single original remark in this thick volume betraying the slightest knowledge of the rationale of the processes which are described. It is a compilation from all the sources of information available to the author, and but a limited amount of judgment has been brought to bear upon the selection which he has made. The author, indeed, admits in his introduction that "the present work does not claim to be regarded as a purely metallurgical treatise. It is intended to aid the

general reader, the statistician, and the user of steel, as much as the manufacturer; and if its main value should be found to lie in its historical qualities, such a result would only accord with its original design." It is some satisfaction to discover that the result of a cautious examination of each of its twenty-nine chapters fully satisfies us that, notwithstanding the frequent discursions into treatises of science which have been made, they have failed to impress the author's mind, and invariably he returns to his "original design."

Nature's Hygiene: a Series of Essays on Popular Scientific Subjects, with Special Reference to the Chemistry and Hygiene of the Eucalyptus and the Pine. By C. T. Kingzett, F.C.S. (Bailière, Tindall & Cox.)

"NOTHING like Eucalyptus" should be the motto of this book, and if we only change the name of the chemical agent, the same words might form the title of any other treatise on some special antiseptic or disinfectant. Mr. Kingzett extols with good reason the virtues of the Australian gum-tree, of turpentine, and of "Sanitas." He dwells upon Ramel's great discovery of the fever-destroying properties of a plantation of Eucalypti. The planting of a few thousand of these trees in malarious districts in Algiers, the Campagna, and the south of France has effectually rendered the neighbourhood healthy in all three cases, and the same satisfactory result has been obtained as far north as the Scheldt. It is doubtful whether the Australian gum-tree will ever thrive in England, but the use of that tree in the tropics and the warmer temperate regions will, we trust, never be overlooked by those who are interested in the welfare of our colonies.

MR. H. BELLYSE BAILDON has mistaken his vocation in turning from the strict cultivation of the thankless Muse to the production of his highly imaginative essays on *The Spirit of Nature* (Churchill). Mr. Baildon's object is the laudable one of "attacking and, if possible, demolishing that materialistic and atheistic system for whose bricks Darwin himself has but supplied the stubble." For this purpose he presents us with two hundred pages of really tolerable verse, disguised as prose, and thinly masked under a faint pretence of argumentative reasoning. The book is pretty enough, and its style has often genuine merit, but its logic is not of the proper calibre for the demolition of Darwinism. "Wilt thou slay me with that paper pellet?" asks the giant of our childhood; and Mr. Baildon's paper pellet will certainly fail to overthrow the giant of Evolution. A competent knowledge of science would probably prove more useful than a fertile imagination to a scientific disputant; otherwise there is nothing to say against this pleasantly written and cultivated little book.

ANTHROPOLOGICAL NOTES.

THE unexpected death of Dr. Paul Broca is, perhaps, the heaviest loss which anthropology could at the present time sustain. His admirable skill, his inspiring energy, his brilliant originality, gave a new impetus to anthropological studies, not alone in his own country, but in this country and all over Europe. The writer of this note is more disposed, in the first shock of the sad news, to dwell upon the high personal qualities of the man, to recall the gracious courtesy with which he made the student free of his laboratory and the charms of his correspondence on scientific subjects, than to enumerate his published works or to recount his services to science. These were, it will be remembered, rewarded recently by the unique distinction of his election as a member of the French Senate. His answer to a letter of congratulation addressed to him on that occasion on behalf of the Anthropological Club may be of interest:—"Paris, 12 février, 1880. Mon cher collègue, je suis très touché

des félicitations que vous me faites l'honneur de m'adresser, au nom de l'Anthropological Club, à l'occasion de ma nomination de Sénateur. En choisissant pour la première fois leur candidat en dehors du monde politique, les gauches du Sénat ont voulu manifester leurs bonnes dispositions pour les sciences, et si je suis heureux d'avoir été choisi à ce titre, je suis heureux surtout que l'anthropologie ait acquis dans l'opinion publique assez d'importance pour être appelée à avoir son représentant dans le Sénat. La lutte—à laquelle je suis resté complètement étranger—a été très vive. Elle s'est produite dans des circonstances politiques graves, à la suite d'une scission qui menaçait de déplacer la majorité dans le Sénat, au profit du parti clérical. Ce n'est donc pas l'anthropologie seule qui a eu l'honneur de soulever un orage parmi les *pères conscripti*; mais c'est elle du moins qui a été la 'tête de turc' sur laquelle on a frappé à coups redoublés. Elle a été attaquée sous toutes les formes, pendant quinze jours, par les journaux de la droite. Elle peut donc réclamer pour elle une bonne part du succès. Je vous prie d'être, auprès de l'Anthropological Club, l'interprète de toute ma gratitude, et je vous remercie personnellement, cher collègue et ami, de la forme trop bienveillante que vous avez donnée à votre lettre de félicitations. Veuillez croire à mes sentiments affectueux. P. BROCA." To say that he was founder and director of the *Revue d'Anthropologie*, founder and general secretary from the beginning until his death of the Anthropological Society of Paris, founder and professor at the School of Anthropology or Anthropological Institute of France, is but faintly to indicate the kind of services he rendered to anthropological science. They will doubtless receive a worthy record from some of his distinguished colleagues in Paris.

MR. G. CARRICK STEET has published in the *St. George's Hospital Reports* a paper on the development of boys between thirteen and twenty years of age, giving statistics of the height, weight, chest measurement, and strength of 3,695 candidates for employment as telegraph messengers, &c.—a valuable addition to the collections of anthropometric statistics now being systematically made in public schools and other quarters, and tending to confirm the law of growth laid down by Dr. Bowditch and Mr. Charles Roberts.

GEOGRAPHICAL NOTES.

MESSRS. CHURCHILL will publish in the autumn 'The Ocean as a Health-Resort: a Handbook for the Use of Tourists and Invalids,' by Mr. W. S. Wilson, L.R.C.P. The author has endeavoured first to give practical information as to routes, shipping lines, outfit, and other preliminary matters. Next, he has tried to present a faithful picture of life at sea, and of what is to be expected in the way of accommodation, food, and amusement during a long voyage; and he has also described the climate and weather usually experienced during a passage to and from Australia, and has given some hints as to the management of the health, especially in the tropics. A chapter has been devoted to the various objects of interest that are met with at sea. Lastly, some account has been given of Australia and South Africa, with special reference to climate and the localities most suitable as a residence for invalids who, having made the voyage to either of those regions, intend to remain there for a longer or shorter time. A track-chart accompanies this volume.

Signor Romolo Gessi, in a letter addressed to the editor of *L'Esploratore*, states that the powerful Nyam-Nyam chiefs Mdaramu, Mbio, and Mofio have acknowledged the supremacy of the Egyptian Government. Mdaramu visited him at Dem Suleiman, attended by a suite of fifty persons. He is about thirty-five years of age, has intelligent features, and is of colossal stature, being over two metres in height. He declined the gorgeous Arab dresses which were offered him, and begged

to be attired in the Frankish style instead. He brought with him an acceptable offering of ivory, and promised to forward 700 muskets, which his people had taken in their successful skirmishes with Arab traders. The ivory was accepted, but Gessi advised him to keep the muskets, as they might prove of use to him. By the submission of these chiefs an extensive territory, hitherto closed against explorers and traders, is thrown open, and Dr. Junker is the first European traveller who will profit by the new order of things. The military events on the Upper Nile have apparently exercised an unfavourable influence upon the ivory trade. The exports of ivory in 1879 were less than in any previous year since 1856, having only amounted to 160,000 pounds, as compared with 410,000 pounds in 1878.

It is not often that reports presented to the Legislature of the State of New York have so much general interest as that *On the Preservation of the Scenery of Niagara Falls*. The volume in which it is contained abounds in appropriate illustrations. There is a reproduction of the first picture of the Falls given in Father Hennepin's work, and published in 1698. Other plates show the Falls in their present state, and one depicts the American rapids in the ideal condition which it is the design of this Report to promote. In few places of natural interest has the tourist more to suffer than at Niagara. Not only is he importuned at every corner to buy something, but he is hindered from seeing the sights at all unless he pay toll repeatedly. The Commissioners admit in their Report that "at no other notable pleasure resort of Europe or America is the stay of travellers so short." Indeed, the traveller who goes to Niagara in order to enjoy the marvellous scenery there soon finds existence so great a burden that he is glad to get away. Manufactories are springing up and adding new blots on the landscape. Mr. Gardiner, the Director of the State Survey, writes:—"The Falls themselves man cannot touch; but he is fast destroying their beautiful frame of foliage, and throwing around them an artificial setting of manufactories and bazaars that rouse in the intelligent visitor deep feelings of regret, and even of resentment." Very little now remains of the wild beauties which impressed Father Hennepin. The exception is Goat Island, whereon there still stands a part of the primeval forest. Sir Joseph Hooker says of this island that he found on it a greater variety of vegetation within a given space than anywhere in Europe or, east of the Sierras, in America. This island owes its preservation to having remained in the possession of one family. It is about to change hands, and it is proposed to cut down the wood and make a race-course on the site, or to cut a canal through it and erect a row of cheese factories. We hope that the Legislature of the State of New York may be influenced by the statements in this admirable volume to take the steps proposed (which are easy and would involve little outlay) for saving Niagara Falls and their surroundings from further desecration.

The *Victorian Year-Book for 1878* is creditable to the industry of its compiler, Mr. H. H. Hayter, the Government statist of the colony. Its statistical summaries are far more ample than those given in the 'Abstracts' published by the Board of Trade, and they are accompanied, moreover, by explanatory notes, which considerably enhance the value of the work, for mere arrays of figures are frequently misleading. An examination of the Year-Book shows Victoria to be a prosperous community. With a population of 879,449 in 1878, its imports exceed sixteen, its exports nearly reach fifteen, million pounds; the thirteen banks have a paid-up capital of nine millions, and about a million and a half is deposited in savings' banks. Moral interests are attended to no less than material ones. Melbourne University is attended by 258 students; there are 2,256 public and private schools, at-

tended by 286,251 scholars, besides two schools of mines and twenty schools of art and design. The public library at Melbourne contains 101,035 volumes, 168 smaller libraries contain 322,647, and the National Gallery, Industrial and Natural History Museums are annually increasing in importance, schools of painting, chemistry, and engineering having been established in connexion with them. A religious census is regularly taken in Victoria, as in most of our colonies. It has been suggested that an inquiry into the number of persons attending divine worship would answer every practical object, but a glance at the Victorian statistics conclusively shows the fallacy of this opinion. Taking the Roman Catholics, we find that they only amounted to 21 per cent. of the church-goers throughout the colony, although the census showed them to form 24 per cent. of the total population. The statistics of the colony show very conclusively that these Catholics, or, what is pretty much the same, the Irish, are poorer than their fellow citizens, and come more frequently into conflict with the law. Though numbering only 24 per cent. of the total population, 43 per cent. of the persons arrested in 1878, 30 per cent. of those committed for trial, and 33 per cent. of the inmates of lunatic asylums and other charitable institutions were Roman Catholics. Curiously enough it is the "pagans" of Victoria who give least trouble to the police.

Mr. Stanford sends us the sixth issue of the *London Guide*, a very useful guide to people going about London.

Messrs. Ward & Lock send us two popular *Illustrated Guides*, one to Edinburgh and the other a guide to the Channel Islands; but they would be better without the illustrations. An odd mistake occurs in the Edinburgh Guide: Cromwell is said to have encamped at Musselburgh eight years after the battle of Carberry Hill. There are other slips. The Duke of Buccleuch began his works at Granton long before 1860.

Bartholomew's Reduced Ordnance Map of Oban and Loch Awe District (Edinburgh, Black) is opportunely published immediately after the opening of the new railway through the Western Highlands. Tourists could not wish for a more trustworthy guide, for all the details of the one-inch Ordnance map are given, excepting only the hills. This, of course, is a serious omission, and the utility of Mr. Bartholomew's set of maps would be greatly enhanced if he could be induced to sketch in the hill features, either in chalk or by some other not too obtrusive method.

Johnston's *First Steps in Geography* (Edinburgh, Johnston) consists of little more than a collection of definitions, with "exercises for memory or transcription" attached thereto. The little book abounds in statements to which we feel bound to take exception. How is it possible to describe England and Scotland as peninsulas or the Isle of Thanet as an island? "Coast" and "beach" are assumed to be synonymous terms. "Where the sky seems to touch the land," we are told, "it is called horizon; where it appears to touch the sea it is called *offing*." "Plateaus are mountains whose tops are flat." On a fancy sketch illustrative of the little handbook the delta of a river which discharges itself into an "inland sea" is described as a "Mediterranean Delta." This is curious, to say the least of it.

SOCIETIES.

ASIATIC.—July 5.—Sir H. C. Rawlinson, President, in the chair.—Mr. G. Crawshaw was elected a Resident Member, and Messrs. W. R. Philipps and E. Satow Non-resident Members.—Mr. E. L. Brandreth read the second part of a paper 'On a Comparison between the Gaurian and the Romance Languages,' the former meaning the modern Sanscritic languages, Hindi, Bengali, &c., and the main object of the paper was to show that there was a remarkable resemblance in the changes by which Sanscrit had

become Gaurian, and Latin Romance. In the course of it Sindhi was compared with Italian and Hindi with French. The first part of the paper (published in the last volume of the Society's *Journal*) dealt chiefly with phonology, and showed that the letter-changes in the two groups were nearly identical. In part ii. it was shown that the neuter gender had generally disappeared, and that the final *s* or *m* had usually gone too. The plural in both groups was still distinguished by flexion. The loss of case-endings was supplied by particles in Gaurian, postpositions, as generally derived from the locative case; whereas in Romance prepositions most frequently became case-particles. Diminutive forms prevailed extensively; adjectives were declined like substantives; the personal pronouns preserved an oblique case; while in the numerals the ordinals appear in all the languages to be derived directly from the Sanscrit and the Latin. The only original tenses preserved in both groups are the present indicative and the imperative, the remaining tenses being periphrastic formations. The paper concluded with a brief examination of the syntax.

ROYAL SOCIETY OF LITERATURE.—July 7.—J. Haynes, Esq., in the chair.—Sir P. de Colquhoun read a paper 'On the Pelasgi and Albanians,' in which he maintained the view that the latter, who call themselves "Skipetari," are the lineal descendants of the semi-mythical Pelasgi, who, he considered, derived this name from the Greeks around them, with the general name of "neighbours." The derivation of the name from any supposed "King Pelasgus" he held to be an absurdity, the government in the earliest days, as now, being in the hand of tribal chieftains, elected when necessary. Plenty of such examples may be found, those of Agamemnon and Cassivelaunus being exactly to the point. Sir Patrick considered the evidence of antiquity to be clearly in favour of the common origin (though at a very remote date) of both Pelasgi and Greeks, the main distinction between them being that, while the Pelasgi admitted no affiliation from without, the Greeks largely incorporated foreign races. Most of the Greek deities, it is admitted, were of Pelasgian origin. The Pelasgi were and remained simple warriors; the Greeks, after a high cultivation of art, became effeminate, and were thus exterminated. The Pelasgi were naturally pushed back into their mountains by the spread of the Hellenic race; but there they have remained through all time. The strength of Alexander's Macedonian phalanx was, the writer believed, due to the large number of Pelasgi or Skipetari who served in it.

STATISTICAL.—June 30.—Anniversary Meeting.—T. Brassey, Esq., President, in the chair.—The Report submitted by the Council stated that the financial condition of the Society was satisfactory. Great progress had been made during the last decade, the number of Fellows having been nearly doubled, while the income and amount invested have been more than doubled in that time.—The following were elected to be the President, Council, and Officers for the ensuing year, viz.: President, J. Caird, Esq.; Council, A. H. Bailey, Dr. T. G. Balfour, A. E. Bate-man, G. P. Bevan, S. Bourne, E. W. Brabrook, Sir G. Campbell, J. O. Chadwick, A. Hamilton, H. Chubb, Hyde Clarke, L. L. Cohen, Major P. G. Craigie, J. Danvers, R. Giffen, F. Hendriks, Noel A. Humphreys, Prof. W. S. Jevons, R. Lawson, Prof. Leone Levi, J. B. Martin, R. Biddulph Martin, F. J. Mount, F. G. P. Neison, R. H. Patterson, H. D. Pochin, F. Purdy, Sir R. W. Rawson, T. A. Welton, and C. Walford; Treasurer, R. B. Martin; Secretaries, H. Chubb, R. Giffen, and J. B. Martin; Foreign Secretary, F. J. Mount.

PHILOLOGICAL.—July 9.—Special Meeting.—A. J. Ellis, Esq., President, in the chair.—Mr. H. Sweet read his 'Notes on the Partial Correction of English Spellings,' which he had drawn up by the Council's request as a basis for discussion by the meeting, preliminary to the Society's issue of recommendations for a partial reform of English spelling. After much discussion the meeting adopted as the basis of an immediate partial reform: 1. The omission of silent, etymologically useless letters, whenever it does not involve further disputed changes. This would apply to such reforms as *iland* for *island*; *foren* for *foreign*; *rein* for *reign*; but would leave the *g* in *sign*, because its substitute, *sine*, *sein*, *sain*, cannot yet be agreed on. 2. Restore older spellings when now phonetic, as *feeld* for *field*, *ake* for *ache*. 3. Eliminate orthographic irregularities and unphonetic spellings by extending forms and principles already in use, as *ov* for *of*, *traveller* for *traveller*. The details of the changes to be made in *e* spellings were then decided on, as *ar* for *are*, *giv* for *give*, *own* for *come*, *du* for *due*, *lookt* for *looked*, *tugd* for *tugged*, *er* for *re* (*center*, &c.), *driven* for *driven*, *promis* for *promise*, *forfeit* for *forfeit*, *hiht* for *height*, *o* or *e* for *oe*, as *yoman*, *jepardy*, *peple*.—The meeting was adjourned to Friday, July 16th, and

the final decision on the whole matter put off till the next session in November.

INDEX SOCIETY.—July 9.—Annual Meeting.—Mr. J. R. Lowell, the American Minister, in the chair.—"It was pleasant," said the Chairman, in moving the adoption of the Report, "to be associated with those present, and to preside at a meeting like that, for it enabled him to recognize the cosmopolitanism of the republic of letters and to express before the world the good feeling which he loved to cherish between two countries that should have no rivalry, except in common pride of ancestry and in competition in good works. He hoped the Americans would assist a society whose usefulness was much narrowed by lack of funds."—The Report, besides enumerating what work the Society has done in the past, and which has been already noticed in these columns, referred to future work. Feeling bound to consider the wants of the practical man as well as of the student, the Society is making arrangements for indexes on technical subjects, such as the water supply and public charities. An index, also, of the names of persons interred in London cemeteries is proposed, a volume being devoted to each cemetery. Mr. Alderman Hanson had promised a list of the aldermen of the ward of Billingsgate, an example which the Council hope will be followed by other zealous citizens.—A dry discussion on the subject of Roman remains in Great Britain ended in a resolution recommending the Council to appoint a committee for the collection of information on the subject, with a view to making an index of all places in the kingdom where such remains have been found. Another resolution referred to the Council the question of the advisability of opening an office where materials for a universal index might be arranged and a library of indexes formed.

MEETINGS FOR THE ENSUING WEEK.

Fri. Quekett Microscopical, 8.—Annual Meeting.
Sat. Botanic, 24.—Election of Fellows.

Science Gossip.

THE friends of the late Prof. Alfred Henry Garrod, F.R.S., being desirous of possessing some memorial of him, it has been agreed that this object will be best effected by the republication in a collected form of all his separate memoirs and papers, both zoological and physiological, prefaced by a biographical notice and portrait of the author. A committee has been formed to carry out this object. It is estimated that Prof. Garrod's collected papers will form a volume of about 500 pages, royal octavo, illustrated by twenty-five plates and numerous woodcuts.

THE planet Jupiter now rises between ten and eleven o'clock in the evening. It is in the constellation Pisces, and will soon be favourably situated for renewed study of its surface.

THE Council of Melbourne University have decided to admit ladies as students, except as regards the classes for medicine. Three ladies have already enrolled themselves as students, and at the matriculation examinations in December no fewer than one hundred and forty females went up.

AN interesting paper has been published by Prof. Klinkerfues, of Göttingen, on the great comet discovered by Dr. Gould at Cordoba last February and its supposed previous appearances. Its object is to point out that the probable identity of this comet with those seen in 1843 and 1668 need not be rejected because it does not appear to have been seen, although so conspicuous an object, between those years. So nearly does it approach the sun (within, indeed, about 100,000 miles of its surface) that the resistance to its motion when at perihelion is likely to be sufficient to produce a very considerable diminution in its periodic time, the case being, in fact, one of resistance from the sun's atmosphere itself, and not merely, as has been conjectured in the case of Encke's comet, from an ethereal medium presumed to exist within the orbits of at least some of the planets. Hence there is nothing extravagant in the supposition that the resistance of the part of the corona within which the comet passes (many of the prominences which, under the old name of red flames, played so important a part in the

history of solar eclipses, extend to more than double the distance from the sun's surface within which the comet comes at perihelion) may be quite sufficient to diminish its period of revolution from 175 years to 37 years. Carrying this view still further back, Prof. Klinkerfues contends that it is probable the same comet may be identical with one seen and described by Aristotle in the year B.C. 371, when that philosopher was only thirteen years old and still living in his birthplace, Stagira. He considers it likely that whilst the period of revolution from B.C. 371 to A.D. 1668 was 2039 years, it was diminished, by the resistance of the sun's atmosphere, first to 175 and then to 37 years; and further, that it has at the late passage through perihelion been again decreased to 17 years, so that, if this view be correct, we may expect to see another return of the comet in the autumn of 1897.

THE Danish zoologist, Prof. P. W. Lund, died at Lagoa Santo, in Brazil, on the 25th of May last, but the news has only just reached his friends. The deceased *savant* was in his seventy-ninth year, but notwithstanding his great age he was pursuing his investigations into the habits of tropical insects at the time of his death. His collections are bequeathed to the Natural History Museum of Copenhagen.

MR. CLEMENT L. WRAGGE is establishing, with the permission of Col. Bromley Davenport, a meteorological station on the Beacon Stoop, Weaver Hills, the highest point in Staffordshire.

MR. GRAHAM BELL has been recommended, by the Commission appointed in 1876 to consider the distribution of the 2,000*l.* decreed by the French Government, to the Minister of Instruction as worthy of receiving this prize for the invention of his articulating magneto-electric telephone. M. Gramme is also recommended for a prize of 800*l.* for his magneto-electric machine.

M. CHANCEL was elected, at the Séance of June 7th, by the Académie des Sciences to replace M. Favre as correspondent for the section of Chemistry; and on June 14th M. Stas was elected correspondent to the same section to replace M. Zinin.

THE Minister of Public Instruction has transmitted to the Académie des Sciences a letter from the French consul at Charleston on the discovery of zircon in the environs of Asheville, in the mountains of South Carolina.

M. JEAN MOTHÉE GAUGAIN, whose fine work on electricity was encouraged by the Académie des Sciences and recompensed by the Gégner prize, died after a long and painful illness on the 31st of May last.

DR. NOLTING succeeds Dr. Goppelsræder as Professor at the École de Chimie of Mulhouse.

WE have received the Indian Meteorological Memoirs, Vol. I. Part IV., which is devoted to a consideration of the winds of Kurrachee by Fred. Chambers, Meteorological Reporter for Western India.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETY-FOURTH EXHIBITION will CLOSE on Saturday, July 31st. 5, Pall Mall East, from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.* ALFRED D. PHILIP, Secretary.

EXHIBITION OF WORKS OF ART IN BLACK AND WHITE, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of Drawings, Etchings, and Engravings. OPEN DAILY from Ten till Six.—Admission, 1*s.*; Catalogue, 6*d.* E. F. McNAIR, Sec.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 35 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

Keramic Art of Japan. By G. A. Audsley and J. L. Bowes. (Liverpool, published by the Authors; London, Sotheman & Co.)

FIVE years ago we mentioned the appearance of the first part of this work. The introductory essay gives a general sketch of

our knowledge of Japanese art, and discusses some of the characteristics of this branch of design. None of these is more obvious than careful avoidance of anything approaching symmetrical repetition of forms, and even of the arrangement of forms. In this respect there is a radical difference between Japanese and classical or Gothic design. The latter two find symmetry in repetition, the former rejects everything of the sort, and is even fanatically averse to it. While a Western designer affects a conventional manner of representation, and at least duplication of features, and treats nature herself systematically, the Japanese rejects conventionalities of workmanship. He is a realist of the highest order in execution; he depicts details with an incomparable charm of handicraft, and will have nothing to do with conventional generalization. On the other hand, these details are generally disposed with extreme tact, so that a slight acquaintance with the subject shows that even the vagaries of the painters are directed, and to a great extent controlled, by a sense of order and even of proportion.

To vitalize Japanese decoration invention and a fresh feeling for nature and skill are needed. With the energy of childhood, their artists do wonders; but, as they reject system altogether, they have never advanced beyond childishness in art; they have developed nothing more than exquisite feeling for elegance of details. They draw flowers and leaves as they were never drawn elsewhere, not even in China or India; but, while thus transcendently gifted, they have never depicted a whole tree in a pictorial manner and infused sentiment into its representation; their landscapes are puerile; their figures, though full of energy and passionate expression, are but caricatures. Before us stand cups of fine white porcelain, to the contours of which the potter gave delicacy of form, moulding their outlines with his fingers, till a Greek would envy the subtlety of the curves; he next covered them with a deep orange semi-transparent film, and in the latter, with the end of a little stick only, the decorator drew blades of grass, flowers, and leaves so wonderfully that not Da Vinci, not Holbein, not Raphael could have surpassed them in finish or style. And yet they are but ordinarily fine things, unquestionably drawn with the end of a little stick, which, so to say, wiped out the loveliness of the natural forms by a series of ineffably skilful strokes. In short, the Japanese and their neighbours the Chinese have reached the acme of graphic delineation of floral and vegetable details, and also of fish and small birds. But they stop there. As to colour, their career is similar. Thus there appear to be two wonders in the history of Japanese art, 1, its incomparable success within narrow limits, and 2, its perfect insensibility to whatever constitutes mental activity, its apparent incapacity for development beyond the level of the primary stage of decorative design. The only analogous display—we cannot call it development—of artistic labour is that of the French Renaissance, which is a most curious example of retrogression in design, the perfect instance of æsthetic negation. With far inferior sense of beauty, there is something Japanese in the works or wares of B. Paliassy.

In their introductory essay, which is clearly and carefully written, our authors are so Japanese as to enter on a large number of details, and yet not add much to our knowledge of the principles or of the history of art. They illustrate the application of the craftsman's skill to all sorts of subjects, such as diapers of quaint device and beautiful enrichment, the best of which assimilate themselves with good Gothic art. The authors show charming specimens of floral application in lacquer work, ivory, metals, and ceramics, and they enumerate the trees, flowers, birds, fish, and monsters. When we compare Japanese art with the technique of other nations, it is evident that the highest phase of the former is illustrated by the wonderful theatrical masks which abound in fine collections, and next in the sculptured figures of ivory and bronze in respect to which the artists surpass the Chinese. These objects do not properly come within the range of the studies of MM. Audsley and Bowes, and are therefore but briefly touched on. Some of the legends, humorous, personal, and religious, which are associated with the subjects of Japanese design are neatly told, and help to brighten a book which is further enlivened by the charming illustrations on Plates A. to M.

The highest application of Japanese pictorial design seems to be in the humorous subjects. Next to this the grotesques are most enjoyable, among which we include astounding pictures of direful combats by sea and land between men and monsters of all kinds and characters. In grotesqueness and energy nothing surpasses these things, and yet, after all, it must be admitted that one soon tires of them. To turn to another point of view, one fact astonishes every critic who has technical skill enough to appreciate it, and that is the amazing facility, the inexhaustible tact of Japanese painters. Our authors remark:—

"The most truly artistic efforts of the Japanese artists are those which display the simplest modes of delineation, and are generally executed in Indian ink only. Many descriptions have been given by those who have had the opportunity of watching the natives at work, and all bear witness to the remarkable quickness of imagination and execution they display. A traveller in the country relates how on one occasion he had the pleasure of observing a screen-painter at work in his studio, which consisted of a portion of the house, screened off from the rest by his own finished productions, but open to the street. Being struck with his great freedom of hand, he requested him to draw a bunch of grapes. This was given as a difficult task and test of skill, for the traveller had in his mind the laboured works of his own country, and naturally expected that, from the time required to depict the fruit, the artist would laugh and shake his head. Judge of his surprise when the artist seized a piece of screen-paper, and, dipping the point of his thumb into a dish of Indian ink, proceeded to make a number of softly-shaded crescent-like forms close together. Thinking he must have been misunderstood, but saying nothing, he watched with growing interest the rapid movements of his artistic friend. The crescent forms being finished, his first finger and thumb were together dipped into the ink and transferred to the paper, and with a few rapid movements produced two shaded forms of irregular outline. With his thumb-nail he added three dark lines and sundry other trifling touches, and politely handed the finished sketch, which displayed a

bunch of plump round grapes, with leaves and stalks complete. This is by no means a bad illustration of the ready methods resorted to by the Japanese artists in representing simple objects, for which they are justly celebrated. We have one illustration in a Japanese book which shows an artist seated on a stool opposite a screen, which he is painting with no fewer than five brushes, one held in each foot, one in each hand, and one in his mouth. This is doubtless an exaggeration. Another humorous sketch on the same page shows the artist to be of such a transcendent genius, and the horse he had been painting proved so lifelike, that it became endowed with vitality and ran away from the paper. The amazement of the artist is cleverly expressed."

The last sentence represents admirably one of the marked peculiarities of Japanese design, an intensely energetic and perspicuous sense of humour, the manifestations of which are thoroughly like those of Gothic art; than this there is no higher praise. In Gothic and in Japanese art immeasurably more humour is to be found than in all the other æsthetic developments put together. Some of the noblest modes of art are devoid of humour; and, generally speaking, the most popular of them, the later Renaissance, exhibits ignoble humour only, and has no notion of that exquisite freakishness which disports itself in grotesque, in *diablerie*, in sculpture, and in painting on the walls of Roman villas and Gothic churches, and, most abundantly, in Japanese design.

Speaking of forms persistently, if not constantly, introduced in Japanese delineation, our authors do not, of course, neglect to call attention to the countless views of the sacred mount Fusiyama, which figures in all moods of design, because the people adore

The mount,
As over many a land of theirs its large
Calm front of snow like a triumphal targe
Is reared.

There are here some curious pictures of it, including one with the bare outline of a breaking wave, the energy of which is so astonishingly expressive as to be worthy of the peak at the foot of which it is thundering. The draughtsmanship of this wave-form is a masterpiece.

About the mythologic art of Japan Messrs. Audsley and Bowes have nothing new to say; indeed they borrow from a popular American writer not a few of the impressions of his inner consciousness. It is true that without special researches, which are beyond the range of this book, no new matter was to be looked for on this subject. It is sufficient that what we have is clear and, so far as present knowledge extends, to the purpose. Messrs. Audsley and Bowes have borrowed wisely from their forerunners, whose range is, by the way, exceptionally short, and does not embrace a greater space of time than that which has elapsed since 1799, when Dr. Hoffmann, of Leyden, translated part of a Japanese encyclopædia. Siebold and Kämpfer contributed to our knowledge, but in a popular and unscientific way. The Japanese themselves have not aided much in giving knowledge of the ceramic art of their country to the western nations. Much is, however, to be expected on the completion of the work of M. N. Noritané, of Tokio, of which a French translation is in progress of publication, unknown, so far as we have observed, to Messrs. Audsley and Bowes. The great collections of ceramic works of Japan

recently made for the South Kensington Museum—to say nothing of the magnificent collection lent by Mr. Franks to the Museum at Bethnal Green, which he intends to give to the nation—are the finest gatherings in this country. They offer plenty of opportunities for comparison and study, but unfortunately our ignorance of the history of the art is so considerable that we do not know if even these collections are truly and completely representative. The Exhibition at Philadelphia, following that of Paris in 1867, was, of course, all too late for our authors; and yet the official report which accompanied it, and which was used by Mr. Franks while cataloguing his own acquisitions, offers much precious and precise information. The Japanese have a provoking custom of copying their own older wares with characteristic skill, and even reproducing Chinese pottery and porcelain and Korean painted wares. Great confusion is the result. The best place for studying Japanese ceramics is the museum at Bethnal Green, where the examples have been systematically arranged by Mr. Franks.

The distinctive feature of this splendid book is the large series of illustrations, which were drawn with the most exquisite skill and care by the draughtsmen and printers in chromo-lithography of MM. Didot frères, of Paris. These transcripts are gorgeous in colours and gildings, beautifully drawn, and masterpieces in their way; they are so fine that the greater number approach, but only approach, the pottery and porcelain which they reproduce. The greatest delicacy has been displayed in the reproduction of the forms and tints, the lustre, light, and shadow of the coloured examples. In short, these are crowning specimens of chromo-lithography; on the whole, very nearly the best of their kind. The success of this great venture, from an artistic point of view, promises well for the merit and value of a companion publication the authors have in hand on the 'Cloisonné Enamels of Japan,' reproducing in a mode similar to that employed for the 'Ceramic Art' some of the finest and most representative enamels.

So sumptuous are the ceramic works here depicted that the connoisseur lingers over them with complete satisfaction. Among the most happy reproductions is plate i., a vase of Hizen ware from the collection at Dresden, and well known as a royal piece of its class, here admirably given in light and shade and colour. Another good but less successful reproduction is Mr. G. Rae's superb Hizen dish, on plate iv.; it comes a great way short of the original, which the present owner bought for a guinea or two at York in the good old days when those who knew what they were about could pick up bargains such as never occur now. Its design certainly supports a suggestion of the authors, that the work was made for the Dutch market, with a leaning to patterns foreign to the painters. Plate vi. shows a noble and yet rather quaint Hizen jar, the property of Mr. J. L. Bowes, the decoration of which is exceptionally like Chinese design of flowers in crimson and gold. Plates of the *mume*, i.e., the so-called hawthorn pattern, and a jar of the same are happily copied on plate viii. from examples belonging to Mr. W. Dunlop, and they illustrate a

strange exaggerated fashion in collecting such examples, which are very rare in Europe, at prices which almost equal the preposterous sums given for Oiron ware. Some choice and rich specimens of Satsuma from the collection of Mr. J. Beck appear on plate xi. Few instances of this kind surpass the superbly delicate piece of Satsuma ware represented by plate xii., and belonging to Mr. J. L. Bowes. It is a fascinating specimen, of which the very chromo-lithograph is charming. It shows a peacock, all proper, on a tree, depicted with sumptuousness on the characteristic cream-coloured ground of this lovely, if almost too luscious, ware of Satsuma. Very pretty and attractive are the vases of late Satsuma ware which reappear on plate xiii., from the cabinet of Lieut.-Col. J. Pilkington. Most rich and brilliant is Mr. A. B. Walker's Satsuma vase, plate xv., with religious subjects depicted on its body. The distinctive qualities of the decoration of Ise ware are shown on plate xxv. The vivid pure red of Kaga ware is illustrated at its best in the large vase on plate xxvi., which has Greekish contours. Of the reproductions few surpass the red and gold Kaga bowls of plate xxvii., the originals of which belong to the Duke of Edinburgh. The next plate depicts vases of the same faience, which very closely approach the works of Satsuma. No copy is truer or more brilliant than those from two Kaga plates with raised white flowers on the true ruddy ground of that faience, which are given in plate xxx.

It would be difficult to represent by printing in colours a specimen of pottery more happily than a Kaga cup of red and gold on white (C. of plate xxxi.), which is exceptionally brilliant and pure in colour. The vessel itself bears the maker's name, "Seikan in Kutani," and verses in minute character on the interior. The next group of reproductions give with great spirit, delicacy, and truth vases of Kioto ware. To our taste this class of Japanese ceramics is the most interesting, if not likewise the most beautiful and artistic, of all. On plate xxxviii., Division 3, C. represents a vase of a very rare kind, of old Kioto manufacture, of a bold scroll in gold in relief on a dark green enamel ground, exactly of the pattern and general character which has puzzled more than one collector who noticed certain vessels, and declared them to be Italian Gothic, English Gothic, and antique Roman: they are scarce even in Japan, and must have been brought to Europe long ago. Modern imitations have degraded these wares more than any others, and the dishes on plate xxxix., belonging to Mr. Bowes, are unfortunate examples of this. Owari, remarkable for the depth and richness of its blue colour and the splendour of its white enamels, and the somewhat finikin and frivolous Owagi, are illustrated in turn in these splendid prints.

The work deals fully with the different classes of wares, Hizen, Satsuma, Ise, Kaga, Kioto, and Owari—names of provinces rather than of manufactories where the ceramic art has flourished in Japan. These chapters are historical and anecdotic, and well worth reading. A section on marks and monograms concludes the book. It is a work which no collector who can afford to buy it, or has courage to steal it, should be without.

The Great Artists.—Michelangelo. By C. Clément. *Horace Vernet and Paul Delaroche.* (Sampson Low & Co.)—Here are two additional numbers of the series of popular biographies of which we have already noticed several examples. The former volume is a translation from the well-known biography and criticism of which we last week reviewed another translation by Miss Corkran; in fact, the two are so nearly alike that it would be safer to say that one is merely a version of the other with a few additions and corrections, and some notes from later authorities. There is, too, a larger number of woodcuts, of no great pretensions or considerable merits, but sufficient in number and quality for the occasion. Apart from these facts we need only refer to what we have already written about M. Clément's book. The second volume, which deals with the two famous French painters, is confessedly a compilation from ordinary sources, and therefore calls for no particular comment beyond what is due to the tact and judgment displayed in criticizing the works of Delaroche. We do not rate that painter so low as the compiler has done, nor have we so high an opinion of Vernet. Most of the woodcuts are very bad indeed.

Instances of Accessory Art, Original Designs, and Suggestive Examples of Ornament, with Practical and Critical Notes. By L. F. Day. (Botsford.)—Mr. Day has drawn a considerable number of decorative designs in a manner intended to illustrate what he calls the "accessory nature" of ornament. The term is unhappy. Mr. Day disclaims the intention to work out any connected theory of design, the examples being chosen "because they illustrate some characteristic practice or sound principle, or because they suggested some train of thought that seemed worth following." He nevertheless believes that they embody principles which he unconsciously follows in his own daily work, and he declares that, even if one of the examples may seem opposed to another, they probably are not really so, but represent two sides of the same thought or two ways of looking at it. Apart from his disclaimer of the conscious possession of principles, there are numerous instances in this collection which prove that Mr. Day does himself no injustice, and that he has no decorative principles. He draws nicely, he has much good taste, he is full of sympathy for many beautiful forms and arrangements of lines and masses—as to his probable taste for colour there is no evidence before us; but as to convictions about what is best in decoration—Egyptian, Greek, Roman, Gothic, Japanese, realistic, or *rococo*, or even semi-barbarous *baroque* of the base French Renaissance—it appears that he has not even predilections, but will take one after the other indifferently. This is something remote from eclecticism; it is proof that, clever as he is, all artistic things are to him "matters of taste." And true taste, which is anything but a "matter" of this kind, must have but weak influence on the mind of a man who puts forth such a work as "Door Decoration," where a large spray is depicted on a door, or rather on its panels, as if the styles overlaid the foliage, which is in itself graceful and spirited enough. Not even an intention to be free and out of the common can justify such a violation of taste as this, for we take it that, except in diapers, decorations should always be complete within their enclosures, if they do not absolutely spring out of and define the margins of the same. A second similar example, called "Quarry Decoration," shows how *Pyrus Japonica* may be maltreated on the same principle, or want of principle. Notwithstanding Mr. Lewis's dictum to that effect, we fail to see that he has liberty to do these things. Art is exercised in overcoming difficulties, not in ignoring them. Nearly every other example in the book proves the fallacies of these two. We prefer to turn to finer instances, and freely enjoy such works

as the border which gives a rich and harmonious disposition of apple and mistletoe—a composition which has much realism in its detail, no obvious repetition of forms, and a happy composition of masses, the floral forms existing as a dominant in a border of which the minor elements are rather conventional. This last feature is frequent in fine productions of the true and pure Renaissance, where beauty is never sacrificed to strangeness, and—unlike French Renaissance works—the bizarre is abhorred. The cabinet front, to be executed in tarsia work of wood, designed in the manner of the Adams, is pretty and, without severity, chaste enough. "Styleless Ornament," centre compartment, is, as Mr. Day acutely says, as much Gothic as Japanese. He has recognized the closeness of the likeness between examples of the nobler manner of the latter class of works and the masterpieces of the former. The fact is that this instance is pure Gothic of a late manifestation. When he quaintly made a diaper of moths with outspread wings, he was unconsciously working in the spirit of old Venetian point lace, with an additional formality which would comfort the soul of Mr. Owen Jones. In paying homage of a qualified nature to this reformer of our taste in decoration we are at one with Mr. Day. His influence was beneficial, not only because it was pure, but because its principles, although somewhat narrow, were self-consistent and thoroughly logical. We heartily agree with much of our designer's admiration for Japanese decorative art of the finer kind; but he ought to have insisted on the fact that a very great proportion of Japanese art is, æsthetically speaking, unmitigated foolery; the rest is fine, not because it is Japanese, and therefore free, but because it is beautiful in style and details and logical in principle. On the whole, this book is worth reading, because the author possesses an independent judgment and the courage to use it. What he says of the draughtsmanship of the Japanese is perfectly just:—"There are few Europeans who can at all approach them." Again, "There is probably no other form of art [than theirs], which is in some sense conventional, that is so little stereotyped in its character." We conclude with an excellent maxim from the same essay, which supplies the last sentence:—"So far as decoration is concerned, I am convinced that what cannot be told simply and without apparent effort had better be left unsaid."

We have received from M. Leroux, of Paris, the illustrated edition of M. É. Soldi's interesting essay *L'Art Égyptien d'après les dernières Découvertes*, originally published in *L'Art*. It is a lively, concise, and popular exposition of many valuable theories on the origin and nature of antique sculptural art, especially treating of Greek works in their dependence on Egyptian and Assyrian productions and canons, and of primitive Egyptian pictures, to say nothing of such as those found in the tomb of Ti at Sakkarah, which represent scenes the painter himself saw, and afford glimpses into the life of Egyptians of the first Pharaonic dynasty. Bronze castings, sculptures in wood and stone, due to the researches of Mariette Bey and his forerunners, receive due consideration from our author, who discusses the carved statuette of the first dynasty, the most ancient known of their kind, which are now preserved in the museum at Meydoun. M. Soldi has chosen examples to show the prevalence of Semitic influence on the art of the Nile valley. From the paintings in the tomb of Ti he has derived materials for illustrating the Egyptian practice of employing a canon of proportion. One of these groups displays sculptors carving a statue, another shows artists applying such a canon in exact measurements. The employment of iron tools, so far as relates to the Egyptian of remoter ages, is discussed by M. Soldi, who produces strong reasons for believing that chisels of steel (*outils*

en acier) were used; those reasons are, let us say, more applicable to the later than the older sculptures. Altogether this brochure is extremely well worth studying.

SALES.

On Saturday last Messrs. Christie, Manson & Woods sold the following pictures and water-colour drawings by continental artists from the collection of Mr. P. L. Everard. Pictures: J. Coomans, *Une Arrestation*, 299*l.*; Needful Ablutions, 117*l.* C. Troyon, *The Sheep Market*, 787*l.* J. L. Gérôme, *La Danse des Almées*, 147*l.* E. Verboeckhoven, *Sheep in the Highlands*, 178*l.* Marchetti, *Departure for the Honeymoon*, 168*l.* A. Piot, *The First Loss*, 173*l.* Drawing: E. Verboeckhoven, *The Repose of the Flock*, 50*l.* The same firm also sold on the previous day an engraving, after Sir E. Landseer, *Hunters at Grass*, by C. G. Lewis, for 69*l.*

Faint-Yet Gossip.

THE whole of the wooden sheds which have for many years filled the colonnades of the wings of the façade of the British Museum have been removed, and the sculptures they contained deposited elsewhere. Considerable additions are shortly to be made to the sculpture galleries in Bloomsbury, involving changes in the accommodation of the Departments of Natural History and of Prints and Drawings. In a few years the latter will, with the Secretary's office, be housed in a new structure to be erected in the Secretary's garden.

WE regret to read in the reports of discussions as to the Civil Service estimates that, on Monday evening last, Mr. Adam stated he thought that to re-erect the colonnade removed from Burlington House to Battersea Park would be a doubtful piece of expenditure. Surely the trifling outlay required for this purpose would be well returned, and the real waste consists in allowing so fine a work as this colonnade to lie wrecked on the earth. The stones of Temple Bar are still in the same condition as the frustra of the much more beautiful work of Kent or the Earl of Burlington. If any patriots have more money than they know what to do with, let them offer to remove the statue of Wellington from Hyde Park Corner and re-erect the colonnade and the Bar. This would be much better work than the shifting of Egyptian obelisks.

THE Institute of Art has issued cards of invitation for a private view of the special exhibition, of three days, at the galleries in Conduit Street, beginning to-day (Saturday).

ANTIQUARIES will learn with much gratification that, as we mentioned some weeks ago was to be done, one of the magnificent pavements of the great Roman villa at Woodchester has been again laid open to view. This pavement has been carefully depicted by Lysons, under whose care it was first opened in 1793. It was afterwards recovered, as were all the others, since it was found impossible to preserve them in any other way, owing to the cost of raising suitable roofing and buildings. The clearance recently effected has been due to the exertions of the Rev. F. Smith, the newly appointed rector of Woodchester, aided by a small grant from the Bristol and Gloucester Archeological Society. A visit will be paid to the remains one day next week by this Society, and, according to present arrangements, the pavement will remain open for public inspection at a small charge until the 5th of August, after which it is proposed to recover it again with earth; but it is greatly to be hoped that funds may be forthcoming to erect a protecting building and roof over this one pavement and ensure its being always open for public inspection, that visitors to Woodchester may be able to see at least one

pavement as a specimen of the others, which it may hardly be possible to roof over in consequence of the vast extent of the villa. The colours of the pavement prove to be but little if at all injured by the length of time that has elapsed since its discovery.

THE *St. Petersburg Herald* of the 5th of July contains an elaborate article by Prof. A. Sayce on the age of the objects discovered by Dr. Schliemann at Mycenæ. Prof. Sayce's object is to refute step by step the theory of Prof. Stephani and Dr. Ernst Schulze that those objects are by no means relics of monuments of a prehistoric epoch, as is believed by most Western scholars, but that they belonged to the Heruli on the shores of the Sea of Azov, and are consequently of the third century A.D. At the end of the article Prof. Sayce remarks that these theories of the two Russian scholars are not new; Mr. A. S. Murray (who, however, gave them up later) and Mr. Hodder Westropp fought for nearly the same paradox.

The opponents of restoration will be rejoiced to hear their opinions are making way on the Continent. A Swiss Society for the Conservation of Historic Monuments was founded on the 20th ult. The president of the new society is M. Th. de Saussure, Director of the Rath Museum at Geneva.

M. CABANEL has given, says the *Chronique des Arts*, his picture of 'Phèdre,' which was in the last *Salon*, to the Musée at Montpellier.

We have received from M. Quantin, of Paris, the first two numbers of his *Revue des Arts Décoratifs*, an illustrated monthly journal, comprising an introduction by M. de Chennevières, and other contributions by various writers on current topics, especially the subjects indicated by the title. The tone of the magazine is popular and intelligent. Some of the illustrations, those reproduced from photographs, are capital.

THE Berlin Academy of Arts proposes to follow the fashion and issue an illustrated catalogue of its next exhibition, that of 1881.

MUSIC

THE WEEK.

HER MAJESTY'S THEATRE.—Madame Gerster.
ROYAL ITALIAN OPERA.—Benefit Nights.
CRYSTAL PALACE.—Concert of the Pupils of the Royal Normal College for the Blind.
ST. JAMES'S HALL.—Mr. Leslie's Choir.

THE extraordinary interest which has been aroused by Signor Boito's 'Mefistofele' is no more than its due as a work of genius, and speaks well for the intelligence of our musical public. Attention has been so fully absorbed by the production of this opera that the other performances at Her Majesty's Theatre have of late passed almost unnoticed. Madame Gerster has sung in 'La Sonnambula,' 'Lucia,' 'Linda di Chamouni,' and 'I Puritani,' and is advertised to appear on Monday as Gilda in 'Rigoletto,' the best character in her repertoire. She still manifests to an unusual degree a command of vocal agility suitable for light soprano parts, and also very marked dramatic intelligence. But she is no longer so liberal in the use of the extreme upper notes, and occasionally during the performance there have been symptoms of fatigue, perhaps a lingering result of recent indisposition. Into the circumstances which induced Mr. Maas to decline appearing as Edgardo there is no occasion to enter. His determination led to the sudden engagement of Signor Ravelli, a tenor with a powerful but hard and metallic voice and a tolerably good method. The success

of 'Mefistofele' has occasioned the prolongation of the season for a fortnight, and the theatre is now advertised to close this day week.

There has been nothing worthy of notice in the recent performances at Covent Garden. To-night will see the end of the season, the past week having been devoted to the benefits of the leading *prima donna*. Our remarks upon the general results at both houses are postponed until next week.

In the large majority of cases a few lines of record suffice for the notice of pupils' concerts; but that which was given last Saturday afternoon at the Crystal Palace by the pupils of the Royal Normal College and Academy of Music for the Blind was, for more than one reason, of such exceptional interest as to deserve a more detailed criticism in these columns. The letter of Dr. Armitage, which appeared most opportunely in this paper last week, with every word of which we cordially agree, gives our readers some information as to the working of the school, and the concert of Saturday furnished a commentary on his statements of the most practical kind. In the first place, the programme, selected, we presume, by Mr. F. J. Campbell, the principal of the school, was noteworthy for the very high character of the music performed; but, besides this, the rendering was distinguished not only by remarkable mechanical accuracy, but by an amount of taste and feeling which is rare indeed with performers still in the state of pupillage. The concert opened with Bach's well-known Organ Fugue in *c* minor, well played by Mr. Arthur Stericker, a few slips which were noticeable being apparently due to nervousness. Dr. Macfarren's Overture to 'Chevy Chase' followed, being played by the Crystal Palace band under the direction of Mr. Manns. The performance of Leslie's trio, 'O Memory,' by Miss Dick, Miss Carson, and Mr. A. Wilmot, was, in our opinion, one of the gems of the concert. The exquisite taste and feeling with which this melodious little piece was given can scarcely be overpraised. Other remarkable performances among the solo numbers were Mr. J. West's singing of 'It is enough,' from 'Elijah,' and Miss Reece's rendering of 'Che farò,' from Gluck's 'Orfeo.' Both performers have good and excellently trained voices, and both sing with an amount of genuine feeling which recalled Beethoven's dictum, 'That which comes from the heart goes to the heart.' The two soprano singers, Miss Dick and Miss Campbell, also deserve praise, while the choir of the institution, consisting of some thirty voices, sang two part-songs by Smart and Bennett and the Reapers' Chorus from Liszt's 'Prometheus' most admirably. In the unaccompanied part-songs the gradations of light and shade and the unity of style and phrasing of the whole choir were particularly striking. Two pianists appeared, Mr. W. F. Schwieler and Master Alfred Hollins. The former took the pianoforte *obbligato* part in Gade's Symphony in *D* minor (No. 5), a very interesting and beautiful work, which had not been heard at the Crystal Palace since 1860. The combination of the piano with the orchestra is, of course, a familiar one when the former is employed in a concerto as a solo instru-

ment. In Gade's symphony, however, we find an instance, so far as we know unique, of the use of the piano simply as an orchestral instrument—just as the harp is frequently used. It is only occasionally that it comes into prominence, but united with other instruments several novel effects of colouring are produced in the quieter parts of the music. In a *fortissimo* it would, of course, be overpowered by the orchestra. Mr. Schwieler performed his part of the symphony in a most artistic manner, though it is probable that he would have been heard to even more advantage in a solo. It is not unlikely that the selection of the symphony may have been designed to prove what some people have doubted—the possibility of a blind pianist playing with the orchestra with absolute precision, though of course unable to be guided by the conductor's beat. If this were the object, it was undoubtedly fully attained. Master Hollins, a lad of only fourteen years of age, gave a truly admirable performance of a Prelude and Fugue by Bach and a showy piece ('Tour à Cheval') of Raff's; the playing of the latter was especially remarkable on account of the frequent skips for the hands, which would not be easy even for a pianist who could see the keys, but which were nevertheless taken with faultless accuracy.

We have dealt more largely than is our custom in superlatives in speaking of this concert, because it is the simple truth that we have seldom, if ever, listened to a performance given by pupils of such a high average of merit from an artistic point of view. The excellent teaching of the various professors at the Normal School has, of course, much to do with this; but there can be no doubt whatever in the mind of any one qualified to form an opinion that quite as much, if not more, is due to the artistic influences brought to bear on the pupils, and especially to the musical performances at the Crystal Palace, at which they are constant visitors. For this reason we join most heartily with Dr. Armitage in deprecating the proposed removal of the school to Windsor. Such a course appears to have absolutely nothing to recommend it, while it would take away from the pupils the almost unrivalled advantages for their artistic development which they at present enjoy.

It may be accepted as an unprecedented occurrence in the history of music that an association in the fulness of its life and vigour, and enjoying unabated favour and confidence with the public, should voluntarily elect to terminate its own existence, and the example is one which it is not desirable should be followed. Of that, however, there is fortunately little likelihood, and no fears on the subject need be entertained. Mr. Henry Leslie's Choir has for the space of a quarter of a century occupied a position difficult to assail, and truly representative of a branch of music perhaps more typically English than any other. In a manifesto recently issued by the conductor we are informed that the idea of the choir originated with Mr. Joseph Heming in 1855, when a nucleus of thirty to forty voices was formed. The numbers afterwards increased steadily to 240, and the performances became celebrated as displaying the very highest culture and refinement in unaccompanied part-

singing, both sacred and secular. It may be interesting to mention that several musicians now occupying a foremost position were once members of this body, among whom may be named Mr. Joseph Barnby, Mr. Maas, Mr. Edward Lloyd, Madame Patey, and Miss Orridge. The programmes of the concerts have always won the most approval when composed in the main of excerpts of the old madrigalian school, which Mr. Leslie has done much to keep alive, unaccompanied motets of Bach, Wesley, and others, and choice examples of modern part-songs. When the choir has departed from its beaten track the result has, happily, not been encouraging as a rule, though an exception must be made in favour of Mendelssohn's 'Antigone,' which has deservedly been a popular item in the repertoire. There may have been a vague idea in the mind of the conductor that, the scope of the association being limited, the opportunities for seeking fresh fields and pastures new and of gaining fresh glories had become exhausted. But the fact, which has made itself increasingly apparent of late, that the choir consists to a considerable extent of veterans, ripe for retirement but not easy to replace, seems to have had weight in causing Mr. Leslie to abandon the enterprise before decay had really set in. Whatever the cause, amateurs cannot fail to regret the necessity for bidding farewell to one of the most enjoyable of the musical institutions of London which cater for public patronage. Last Monday afternoon, at St. James's Hall, the final concert took place, in presence of the Prince and Princess of Wales and a crowded and fashionable audience. The programme was very properly composed in the main of attractive items from the past repertoire of the society, and included examples of various schools and epochs. From the domain of sacred music were selected Wesley's splendid motet, "In exitu Israel," Gounod's sentimental "Ave Verum," and Mendelssohn's 43rd Psalm, "Judge me, O God," which has ever maintained a higher place in public favour than its companions. Among the madrigals and part-songs were Pearsall's 'Sir Patrick Spens,' Mendelssohn's 'Departure,' Bennett's "Come live with me," Gaul's 'The Silent Land,' and a new part-song, 'The Golden Year,' by Mr. Leslie, from Mr. Cusins's collection of Tennyson's songs. The words of this are suggestive and poetical, but for musical purposes they are rather vague and unsatisfactory, and Mr. Leslie's setting is, to say the least, discursive and wanting in symmetry, though cleverly written. The soloists were Madame Trebelli, Mr. Maas, and Mr. Charles Halle. In consequence of the increased prices and the fact of its being a morning concert, there was less demonstrativeness than would otherwise have been the case, and some pieces accustomed to the doubtful honour of an encore were even coldly received. At the conclusion of the concert, Sir Thomas Gladstone, as *locum tenens* for the Duke of Westminster, presented Mr. Leslie with a testimonial consisting of a diamond ring and a purse containing 300 guineas. In his reply to this well-deserved proof of public appreciation of his services to art, Mr. Leslie referred to the causes which had brought about the dissolution of the institution, and the tendency of his remarks forbade any

hopes being entertained that the choir will maintain a corporate existence. But some of its members will be drafted into the Guild of Amateur Musicians, of which Mr. Leslie is conductor, and of which little has been heard since its production of Handel's 'Hercules' two years ago; while others have been invited to take part in the autumnal performances of Berlioz's 'Faust,' to be given under Mr. Charles Halle's direction at St. James's Hall.

Musical Sossy.

MR. WALTER MACFARREN has, under medical advice, resigned the conductorship of the orchestral and choral rehearsals at the Royal Academy of Music, and Mr. Shakespeare has been appointed his successor.

It is announced that Fräulein Anna Mehlig has married a rich merchant of Antwerp, and will in consequence retire from the profession.

THE *Neue Zeitschrift für Musik* states that Wagner is, during his present stay at Naples, working at the instrumentation of his 'Parsifal,' which he hopes to complete by the end of this year.

THE death is announced from Paris of Louis Gueymard, for twenty years one of the most distinguished tenors of the Opera. He was born in 1822, studied music first at Lyons and afterwards at the Paris Conservatoire, and made his *début* at the Opera in 1848, in 'Robert le Diable.' His most successful parts were Arnold in 'Guillaume Tell' and Raoul in 'Les Huguenots.' He left the stage rather suddenly in 1868, and from that time until his death lived in complete retirement on an estate he had bought at Corbeil.

'LA FÉE DES BRUYÈRES,' an *opéra comique* in three acts, by M. Samuel David, was produced in Paris last Wednesday week, at the Théâtre du Château d'Eau, with moderate success. The work had been originally brought out in Brussels, in February, 1878, and it failed there, chiefly owing to an indifferent libretto.

THE series of performances of Belgian operas at the Théâtre de la Monnaie, Brussels, was inaugurated last Wednesday week with Grétry's 'Richard Cœur de Lion.'

MR. FREDERICK CORDER has been appointed conductor of the music at the Brighton Aquarium.

HERR JEAN BECKER, the leader of the so-called "Florentine Quartet," has lately been giving concerts in Germany with three of his children, Jeanne, Hans, and Hugo. The *ensemble* of their quartet playing is highly spoken of.

HERR WILHELM gave his last concert in America at New York on the 22nd ult., and will shortly return to Germany, after two years' absence.

DRAMA

LYCEUM THEATRE.—SOLE LESSEE AND MANAGER, MR. HENRY IRVING. Every Evening (except Saturdays), at 7.45. 'THE MERCHANT OF VENICE.' 50th Time (terminating with the Trial Scene). SHYLOCK. MR. IRVING; PORTIA, MISS ELLEN TERRY. Concluding with 'IOLANTIE.' MISS ELLEN TERRY and MR. IRVING. Saturday Evenings, July 17th and 24th, at 8.30. 'THE BELLS.' Last Two Performances (MATTHIAS MR. IRVING, and 'IOLANTIE' (MR. IRVING and MISS ELLEN TERRY). Last Two Morning Performances of 'THE MERCHANT OF VENICE.' Saturdays, July 17th and 24th, at 2 o'clock. SHYLOCK, MR. IRVING; PORTIA, MISS ELLEN TERRY.—Box Office (Mr. Hurst) open 10 to 5. MR. IRVING'S ANNUAL BENEFIT and last night of the Season, Saturday Evening, July 31st.

THE WEEK.

GAIETY.—'La Revue.' RADLER'S WELLS.—'Otto,' a Three-Act Comedy-Drama. By F. Marsden.

SOME interest might seem to attach itself to the production of 'La Revue Trop Tôt,' which with an abbreviated title was given

at the Gaiety during the later part of the past and the earlier portion of the present week. No *revue* had previously found its way across the Channel, and the one or two imitations which were supplied by Mr. Planché thirty or forty years ago fail to convey a full idea of the class of composition. It is in a sense unfortunate that the first specimen that has been set before the English public has been so attenuated and emasculated it can scarcely be regarded as more representative than the imitations in question. Of the subjects which gave 'La Revue Trop Tôt' its hold upon the Parisian public almost all have disappeared. On one side of the piece, as representative of British officialism and British prudery, has stood the censor of plays; on the other, to guard against the possible *ennui* of a public not too familiar with Parisian life, has stood the stage manager. Turn by turn have they proceeded, this cutting out here an obscene allusion, that blotting out there an indecent suggestion, until between the two the poor *revue* has all but disappeared. Like the middle-aged husband of two wives whom *Æsop* depicts, it has seen the grey hairs plucked out on the one side and the black hairs on the other until it stands "bald as a coot," whatever amount of calvity that familiar illustration may indicate. What is most curious, moreover, is that both the self-appointed expurgators have failed in their task, and the piece remains obscure and indecent. It is in the very nature of things that indecency should be too volatile an essence to be caught in the censorial alembic, while the empire of dulness "great Anarch" is not to be limited by human effort. A passage in 'Lolotte' which is passed by the censure and spoken by Madame Chaumont indicates by means of banter a species of power an actress like Madame Chaumont possesses. "On nous apporte," says Mlle. Lolotte through her representative, Madame Chaumont, "des couplets où il n'y a rien, et l'on nous dit d'y mettre des intentions... Tenez... il y a un de mes amis qui m'a apporté ça..."

Ma p'tit' sœur jou' du trombone,
Mon grand frèr' jou' du piston;
Quant à moi, l'on n' me trou'v' bonne
Qu'à manger du miroton.

Qu'est-ce que ça veut dire? lui ai-je demandé... Ca ne veut rien dire du tout, mais en y mettant des intentions... Et j'y ai mis des intentions, ma foi... j'ai cligné de l'œil, j'ai baissé les yeux, j'ai pris un temps sur le miroton... Et l'on a compris... Et le vieux marquis de la Rochebar-dièrè m'a dit: Sapristi, c'est bien jolî ce que vous nous avez chanté là, mais c'est un peu vif."

Un *peu vif*, under the delivery of Palais Royal artists, becomes many a sentence apparently as innocent as that quoted, and English ladies at the performance of 'La Revue' have followed a French lead of laughter and applause, when had they comprehended what was said they might have quitted the theatre. Much of the performance fell flat. Allusions to the continual changes in Parisian street nomenclature are not especially exhilarating to an English public, and very little besides these was left. Those jokes concerning the decoration of actors, which provoked from M. Coquelin an explosion of

wrath against MM. Siraudin and Toché, the authors, have disappeared. M. Geoffroy no longer visits the members of the Académie to solicit their votes for M. Labiche, and M. Lhéritier no longer imitates M. Sarcey attempting to give a conference in London. Neither of these actors, indeed, appears in the play, though a clever parody of the manner of the latter is given in the course of the imitations, which form the most attractive portion of the representation. Greatly abridged are these imitations, the best of those which are now supplied being the Mlle. Sarah Bernhardt of Mlle. Legault and the Madame Théo of Mlle. Marot. The "Conférence sur le Théâtre" of Madame Chaumont is an interpolation. It did not form part of the 'Revue Trop Tôt' when produced at the Palais Royal in September last, but was included in the 'Revue des Variétés' of the previous winter. It deals with the annoyance to actors which is caused by late comers to the theatre, and was delivered by Madame Chaumont in admirable style.

Mr. and Mrs. George S. Knight have appeared at Sadler's Wells in an entertainment of singing, dancing, and the like, such as we believe in the United States, whence the actors come, is called a "varieties entertainment." Some attempt has been made to give the whole a quasi-dramatic shape. This is, however, but moderately successful, the plot of the piece in which the *début* is made being the slightest and least original that can be easily conceived, and the characters having no hesitation in interrupting the action to introduce songs or recitations. One good sketch of character is supplied by Mr. Knight, who as a German acts creditably. Mrs. Knight's style of performance seems, however, suited to a music-hall rather than the stage. The company as a whole is new to London.

Dramatic Gossip.

To the long list of pieces which have incurred the prohibition of our censure has now to be added 'Le Ménage Popincourt,' a one-act *vaudeville* of MM. Hippolyte Raymond and Maxime Boucheron. This is one of the latest additions to the repertory of the Palais Royal, since its first performance dates back only to the 12th of last March. So poor a piece is it that were not the entire notion of a censorship of plays preposterous, we might submit in silence to its banishment from the bills. In the interest of those who wish to respect the law it is only just that an Index Expurgatorius should be issued from the Lord Chamberlain's office.

At the Vaudeville Theatre in Paris, now in the hands of a summer company, two pieces by M. Ernest Vois have been presented. The first is a one-act comedy entitled 'Un Début,' and the second a three-act *vaudeville*, without couplets, called 'Pétillard et Méridag.'

THE cessation of performances in the Parisian theatres is as general as in those in London. After its trip to London, however, the Palais Royal company will reappear on the 20th of August in a new piece by M. Meilhac or one by M. Sardou. A large portion of the company of the Gymnase, under the direction of M. Landrol, is travelling in Switzerland and the east of France.

TO CORRESPONDENTS.—A. W. M.—F. A. C.—W. H. C.—J. E.—T. C. I.—A. R.—P. C.—received.
J. H.—17, Bloomsbury Square.
No notice can be taken of anonymous communications.

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Do. Superior do.....	2 8 0	3 12 6	4 0 0
Do. Spring, with Top Stuffing.....	2 2 0	2 17 0	3 3 0
Do. Super Horsehair do.....	3 5 0	4 7 0	4 15 0

GOOD CABINET FURNITURE.

WILLIAM S. BURTON.

BED-ROOM FURNITURE.

	WASHSTANDS.
Japanned Maple, Oak, &c.....	from 6s. 9d.
Best Polished Pine.....	do. 24s. 6d.
Mahogany, marble top.....	do. 29s. 6d.
	DRAWERS.
Japanned Maple, Oak, &c.....	from 27s. 0d.
Best Polished Pine.....	do. 30s. 0d.
Mahogany or Walnut.....	do. 32s. 0d.
Best do. do.....	do. 34s. 0d.
	DRESSING-TABLES, with Drawers.
Japanned Maple, Oak, &c.....	from 8s. 6d.
Best Polished Pine.....	do. 25s. 6d.
Mahogany or Walnut.....	do. 32s. 0d.
Best do. do.....	do. 50s. 0d.
	WARDROBES, Hanging Dresses.
Japanned Maple, Oak, &c.....	from 60s.
Solid Mahogany.....	from 117s. 6d.
Best Mahogany, from 220s.	

Complete SUITES, in Solid MAHOGANY or WALNUT, comprising Hanging Dress, Chest of Drawers, Washstand, with marble top, and Towel Rail, Dressing-Table, Toilet Glass, and Two Chairs, from 10l. 9s.

DINING-ROOM FURNITURE.—Mahogany

CHAIRS, covered in Leather, stuffed Hair and Spring Seats, from 25s.; do. do. in Hair Cloth, 18s. 6d. Mahogany COUCHES in Hair Cloth, 62s. 6d.; do. do. in Leather, 130s. Mahogany DINING TABLES, telescopic action, best, 105s.; do. do. second quality, 82s. Mahogany or Walnut SIDEBOARDS, 84s.; do. do. PLATE-GLASS BACKS, 115s. EASY CHAIRS, stuffed Horsehair, Spring Seats, 37s. 6d.

FURNITURE FOR DRAWING-ROOMS.—Couches, Settees, Ottomans, Easy and Family Chairs, Centre Tables, Work Tables, Occasional Tables, and Card Tables, Chandeliers and Cabinets, Davenport and Whatnots, Music Cabinets and Stools. The above in Walnut, Black and Gold, and Fancy Woods.

GASALIERES in great variety, for Dining,

Drawing Rooms, Libraries, and Offices. Comprising Bronze of many Shades. Polished Brass, Ormolu, and Ormolu with China Dish and Vase. Also, Single, Double, and Treble Brackets, for side-lighting. 2 lights Gasaliers..... from 25s.
3 lights "..... " 33s.
5 lights "..... " 50s.
Bracket..... " 2s.
Hall and Vestibule Lamps..... " 12s.

DISH COVERS.

Best Metal.....	15s. 9d. to 82s. the Set.
Britannia Nickel, Plated Handles.....	75s. 6d. to 64. 16s.
Nickel Plated on Steel Covers, very durable, require no cleaning.....	5s. 5s.
Electro Silver.....	7l. to 21l.

FENDERS, STOVES, KITCHEN RANGES,

FIRE-IRONS, and CHIMNEY-PIECES.

WILLIAM S. BURTON respectfully invites inspection of his Stock of CHIMNEY-PIECES, Interiors, and Modern Grates, Fenders, Tiles, and Curbs for Hearths.

GRATES.—Register and Hob Grates with Tile Panels.

INDEPENDENT or DOG GRATES, in Berlin Black, Black and Brass, all Brass, Steel and Ormolu. (Upwards of 50 New Designs on Show.)

TILE PANELS for Ditto, Hand Painted or Printed. (Several Special Designs.)

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CHIMNEY-PIECES in Foreign and English Marble, Early English, Oak and Walnut, inlaid China Tiles, Repose or Engraved Brass Panels, and Bevelled Glass Plates. Most of the above are so arranged as to give the Viewer a complete idea of the general effect of the articles when fixed.

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PIERCED BRASS FENDERS, 20s. to 10l.

FIRE-IRON RESTS for TILE HEARTHES, 12s. to 15l. 10s. per pair.

FIRE-IRON STANDS, 12s. to 60s. each.

FIRE-IRONS, from 4s. 3d. the Set of Three to 6l. 10s.

KITCHEN RANGES, from 2l. 2s. 6d.

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Sponge Baths.....	Best make.....	6s. 3d. to 25s.
Ritz do.....	do.....	12s. " 19s.
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Travelling do.....	do.....	17s. " 44s.
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Travelling Baths, with Cover, Strap, Lock and Key, 13s. to 45s.

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PURE COLZA OIL of the best quality, 2s. 10d. a gallon. Moderator Globes, 2s. 6d.; do. Chimneys, 6d. each. Cocos Wicks, 3d. per dozen.

KEROSENE.—This Oil is for burning in the Duplex and other Lamps of a similar construction. Water-white, inodorous, and safe. 1s. 1d. per gallon; in Drums of 5 gallons and upwards, 1s. per gallon. Duplex Globes, 2s. each; Chimneys, 6d.

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